

2dartist

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128

Issue 128 | August 2016

Painting atmospheric lighting

Mac Smith shows how he
paints his captivating
webcomic illustrations

plus

Create a city under attack

Paint like the masters: Turner

Light drenched environments

Imaginative grandiose concepts

Volcanic environment

and much more!

Editor's Letter



ANNIE MOSS
Junior Editor









2dartist is now on
Instagram!

Welcome to 2dartist issue 128!

In this month's issue concept artist Ricean Vlad shows how to create a city under attack, and Alena Velichko demonstrates how to paint digitally in the style of traditional master painter J. M. W. Turner. Try out creating an explosive scene with Helen Norcott's guide to speed painting a volcanic environment, or practice matte painting with Nikolay Razuev's tutorial on creating a futuristic interior.

Also in this issue are interviews with Art Director Glenn Porter who discusses his busy career working on projects such as *Game of Thrones* and *Disneyland Forever*, and up-and-coming concept artist Bo Zonneveld. Illustrator Mac Smith also unveils how he creates art for his webcomic *Scurry* and Pablo Carpio shares his tips for quickly painting a hand gun in the new 2dartist Clinic.

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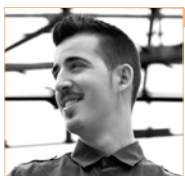
GLENN PORTER

Glenn Porter has previously worked in visual effects and compositing, concept art, matte painting and visual development. He currently supervises animation and creative direction for Lindeman & Associates in L.A.



BO ZONNEVELD

Bo Zonneveld is a twenty-three-year-old concept artist and illustrator living in Berlin. He graduated from Utrecht School of Art and Technology in 2015 and now works as a freelance artist for various film and AAA game projects.



PABLO CARPIO

Pablo Carpio is a concept artist and designer from Madrid, Spain. He has a background in both traditional and digital painting techniques, and has a passion for cinema. He specializes in lighting and compositions.



HELEN NORCOTT

Helen Norcott is a freelance digital artist and graphic designer based in Middlesbrough, UK. She currently works as a freelance concept artist and specializes in painting vibrant environment art.



RICEAN VLAD

Ricean Vlad is a 2D digital artist based in Cluj, Transylvania. He has worked in the games industry for the past nine years, with his work primarily focusing on environment design.



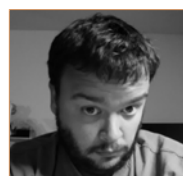
ALENA VELICHKO

Alena Velichko is a graphic designer and illustrator based in Ukraine. She currently works as a freelance artist creating deeply atmospheric digital artworks with an impression of traditional brushstrokes.



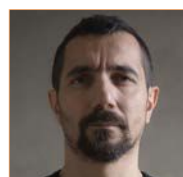
NIKOLAY RAZUEV

Nikolay Razuev is a concept artist and matte painter based in Shanghai, China. He has worked on a variety of projects in the film, animation and videogame industries. He specializes in environment design.



MAC SMITH

Mac Smith is a freelance concept artist and illustrator working for game studios such as Obsidian Entertainment, Blizzard, Warner Brothers, and Games Workshop. He also works on his own webcomic *Scurry*.



FRANÇOIS BARANGER

François Baranger is an illustrator, concept artist and artistic director based in Paris, France. He has worked in the industry for over a decade and creates epic scenes for the videogame and movie industry.



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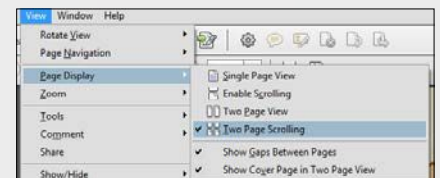
If you're having problems viewing the double-page spreads that we feature within this magazine, then follow this handy little guide on how to set up your PDF reader!

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Jump to articles

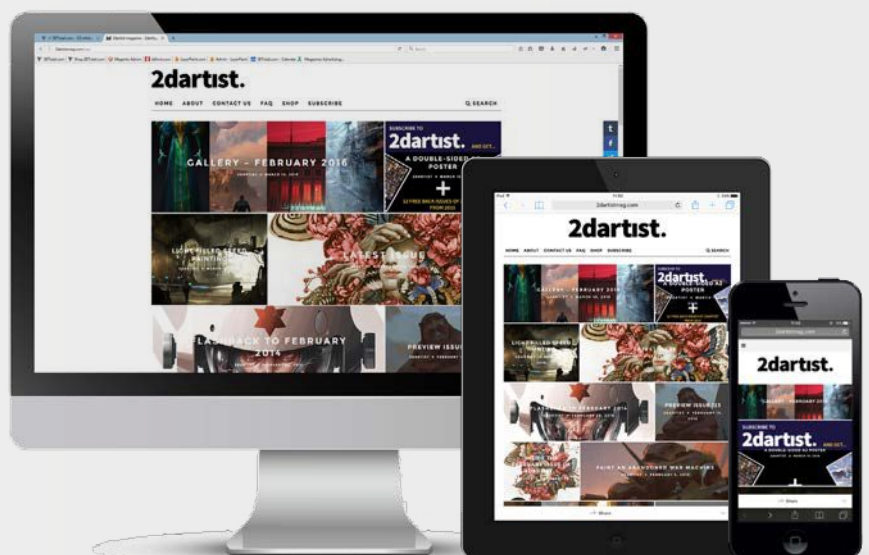
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Contents Issue 128

006_ Light drenched environments

Art director Glenn Porter discusses his exciting career in concept art and animation

022_ Imaginative grandiose concepts

Discover the diverse work of up-and-coming concept artist Bo Zonneveld

032_ Quickly paint a hand gun

Pablo Carpio shows how to paint a hand gun in just five steps

034_ The Gallery

The work of Andreas Rocha and Saby Menyhei feature among the top ten inspiring images

052_ Volcanic environment

Discover how to create an inhospitable and dangerous environment using custom shapes

062_ Create a city under attack

Use photos and digital painting techniques to create an environment invasion

074_ Paint like the masters: Turner

Learn how to paint digitally in the style of the traditional master painter J. M. W. Turner

082_ Matte paint an interior

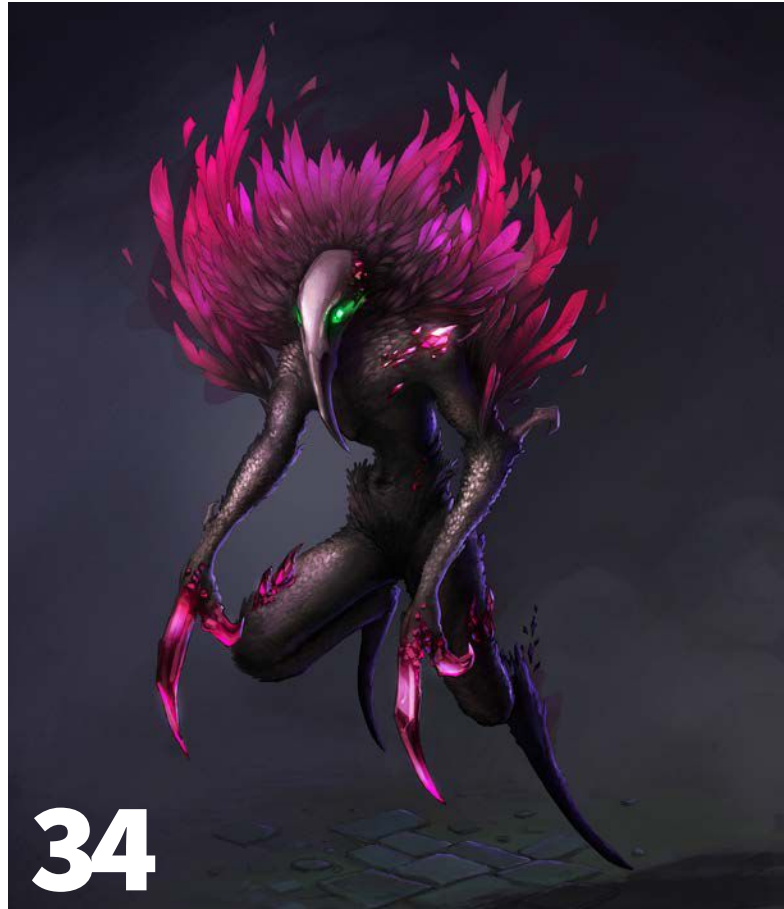
Learn to matte paint the interior of a futuristic hospital

094_ Painting atmospheric lighting

Mac Smith shows how he paints his captivating webcomic illustrations

106_ Digital Art Master: François Baranger

Discover how François Baranger creates luminous sci-fi scenes in Photoshop



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74



06



A detailed digital painting of a mountainous landscape. The scene is dominated by vibrant green foliage and misty, ethereal atmospheres. In the lower right, a waterfall cascades down a rocky cliff. The overall style is painterly and atmospheric, with soft lighting and a sense of depth.

Light drenched environments

Glenn Porter, concept artist and animator for projects such as *Game of Thrones* and *Disneyland Forever*, discusses his extensive career... ▶

The Artist



Glenn Porter
gporterdesign.com

Interviewed by:
Annie Moss

Glenn Porter has previously worked in visual effects and compositing, concept art, matte painting and visual development. Glenn currently supervises animation and creative direction for Lindeman & Associates in Los Angeles.



When Glenn Porter moved to L.A. as a new film production and animation graduate, he believed that a career in concept art and animation was an impossible blip on the horizon. He worked for several years doing odd production jobs on commercials and short films before working for the production company I.E. Effects (Innovate Entertainment, Inc.).

There, Glenn was introduced to the world of VFX and concept art, from which he launched himself into an impressive career spanning concept art, visual effects and compositing, matte painting, animation and creative direction.

Having worked on high profile projects such as *Game of Thrones*, *X-Men: Days of Future Past* and the *Disneyland Forever* 60th anniversary show, Glenn has a wealth of commercial experience and knowledge, but still values the philosophical insights that creativity offers. Here, Glenn discusses his career highlights, tells us how he avoids creative burn out, and he shares his top tips for creating engaging works of art...

2dartist: Hi Glenn, thank you for talking to 2dartist! Can you kick things off by telling us a little bit about yourself and your work?

Glenn Porter: Thanks very much for speaking with me! I'm thrilled to be sharing a bit about myself and my work. I moved out to Los Angeles with my now wife almost immediately after graduating from the Rochester Institute of Technology with a degree in Film Production and Animation.

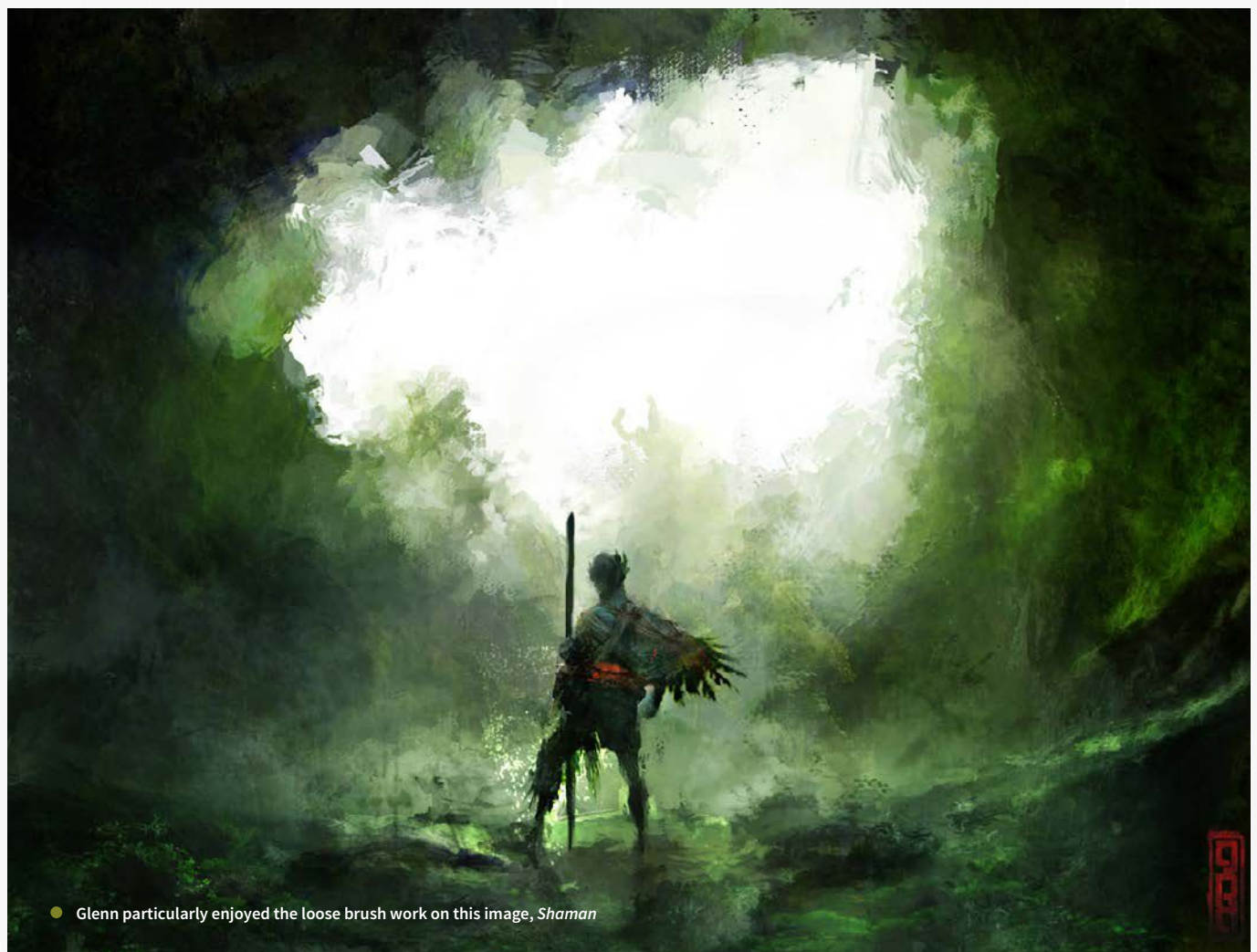
I had almost no fundamental art background prior to graduating, so a career in concept art and animation seemed an impossible blip on the horizon. And really we just thrashed around for the first three or four years in LA trying to get our feet. I did lots of odd production jobs on commercials and short films – everything from camera work, to lighting, to grip – getting paid mostly in handshakes and sometimes in actual money. Then I started working at a company called I.E. Effects (Innovate Entertainment, Inc.) where I was introduced, via mountains of rotoscoping and paint work, to the world of visual effects and concept art.

“If you’re not telling compelling stories that can connect with a person halfway around the planet, you’re cheating yourself and your viewer”

2da: Storytelling is really important in your work, how do you ensure there is a clear sense of narrative in your work?


GP: Storytelling is indeed the heart of everything I do. If you're not telling compelling stories that can connect with a person halfway around the planet, you're cheating yourself and your viewer out of a meaningful connection to your hard work. Stories need not be complex or overwrought with detail. Even a few perfectly placed brushstrokes can move someone to tears.

Storytelling really comes down to ninety-percent of the workload being in the research and reference phase of your design. Gathering the right reference is the absolute most important part of the storytelling ►



● Glenn particularly enjoyed the loose brush work on this image, *Shaman*





● Found the Perfect Spot, although Glenn has yet to find it

“There are all sorts of philosophical insights that watercolor gives you to apply to your work, such as learning to love your mistakes”

process. Even just scratching the surface of the world you are trying to create through reference leads you down amazing roads you’d never thought to include, and all sorts of exciting stories start to bloom.

2da: What made you want to pursue a career in the digital art industry?

GP: I think the ability to introduce another person to worlds and characters you create is a kind of human connection that can’t be found anywhere else. I may never get a chance to meet that person

face to face, someone living thousands of miles away in hugely different circumstances. But a shared experience takes place when something I’ve done strikes a chord with them. That connection stays with them even in small ways – it becomes a part of them. I just think that’s incredible.

2da: What are your preferred tools to work with and why?

GP: I love the fluidity of working in digital painting. Lighting and mood that, for me at least, would otherwise be impossible to create in a traditional medium; I can do quickly and with great control in a digital medium. However, I love sketching in pencil.

The value range with pencil is really quite incredible, and the speed at which you can quickly express something in a pencil sketch is pretty awesome.

My primary tool is Photoshop. There’s such a wealth of resources in terms of brushes and tools at your disposal. It’s a medium that really quite selfishly allows you to build on the talent and brilliance of other artists and in turn, give back to their process. That’s something that I love about digital art; it can be so open source, so collaborative in ways that traditional mediums can’t.

2da: Are there any tools, techniques or software you would like to explore in the future, and why?

GP: My mother is a fantastically beautiful watercolor painter. Her Zen-like ability to use the flow and bleed of water and pigment through paper is amazing to me. That’s something I really aspire to practice.

There are all sorts of philosophical insights that watercolor gives you to apply to your work, such



as learning to love your mistakes, learning to use what is beyond your control to make your art better, and learning to work comfortably in the unknown. Lessons in watercolor could be a brilliant guide to living life in general!

2da: Which artist, or group of artists, particularly inspire your work?

GP: I feel like it would take a lifetime to name them all! I have to comment on the great fantasy painters Michael Whelan, John Howe and James Gurney.

They were my very first guides into the world of fantasy art. I can't tell you how excited I was every year a new Tolkien calendar was released or a new Whelan book cover hit the shelves. To this day I still feel an incredible thrill looking back through those same books I've had for twenty odd years.

I owe a huge debt of gratitude to Bill Watterson as well. His *Calvin and Hobbes* comic, with both incredible art and a deeply thought provoking commentary, is something I glean more from every year of my life. I cannot wait to introduce these old friends to my daughter.

2da: If you could meet any artist, past or present, what would you ask them and why?

GP: Eyvind Earle is another hero of mine. He has an incredible ability to convey shape and motion in landscape and give overwhelmingly beautiful ►

Artist Timeline Glenn's career so far

2008: First feature film credit as compositor on the cult horror classic *Drag Me to Hell*

2012: Led key art campaigns for *X-Men: Days of Future Past* and *Game of Thrones*

2013: Lead designer for the *Game of Thrones* exhibition

2014: Concept artist and visual development designer for *The Order: 1886*

2015: Lead animator on the *Disneyland Forever* 60th anniversary show

2016: The birth of Glenn's daughter (which has had more of a positive impact on his art than anything else)

Glenn's significant artwork

This was a very early piece of mine, created in 2007. It represents a large stylistic shift forward for me in terms of brushwork and color palette. It also is one of my favorite stories in a piece. I love the stillness of it while something horrifying is taking place. I love the looming storm in the distance adding to the layer of story happening.





● *The End of the Earth* – how Glenn imagines people might have understood the idea of the flat earth

detail through pointillism. But he was also a hugely spiritual person who believed that art was a tremendous unifying force for humanity and that every painting he produced was an expression of the infinite. I want to know if he ever felt like he adequately expressed that overwhelming beauty he saw in nature. Did he ever feel like he approached in a painting what he saw as the infinite in all things?

2da: Where (and when) do you feel you are at your most creative?

GP: I am absolutely at my most creative in two very different circumstances. One is after a long walk through nature. The other is an hour or so before a deadline. I've done some of my very best work under the pressure of delivery. That can't happen every time or I'll burn out (hence the long walks). But deadlines have often given me some of the best creative surprises.

2da: Artist block is a problem for many creative people. Can you share a couple of tips you use when the inspiration stops flowing?

GP: I find that when I'm at some kind of creative impasse it's because I've been relying on the same technique to solve problems in a piece. That's when it's time to use a radically different technique

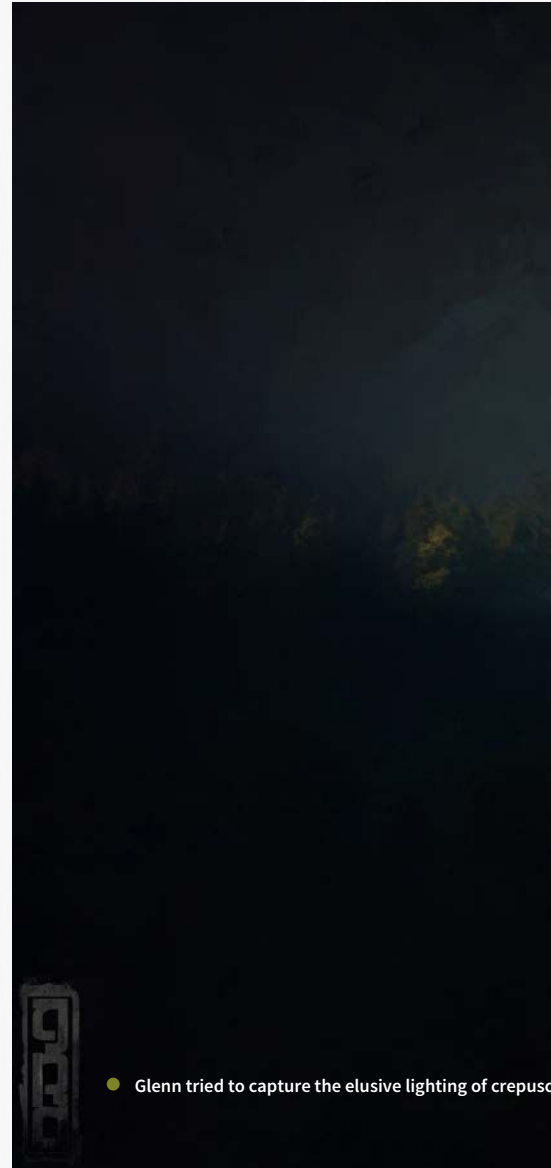
outside of your comfort zone. It doesn't matter if you end up going back to the old technique afterwards; if you incorporate a new process into the mix it'll open some surprising doors that will only add to your overall workflow.

Also it can be helpful to go back to your reference gathering. I feel like a broken record here but you can never gather enough reference material. I promise you there will be something you've missed that will break open the creative beaver dam you've created for yourself.

2da: What has been the project you have most enjoyed working on?

GP: I loved doing the animation for Disneyland's 60th diamond anniversary fireworks show. The project was creating an animation to be 3D projected onto every building on Main street, the Castle, the Matterhorn and Small World during the fireworks. It was an entirely new process for me and I was able to work with all these wonderful classic Disney characters.

Every day of that six month production was a joy. I would come home and my wife would ask me how my day was and I'd replay "Wonderful! I was animating pixie dust and Winnie the Pooh all



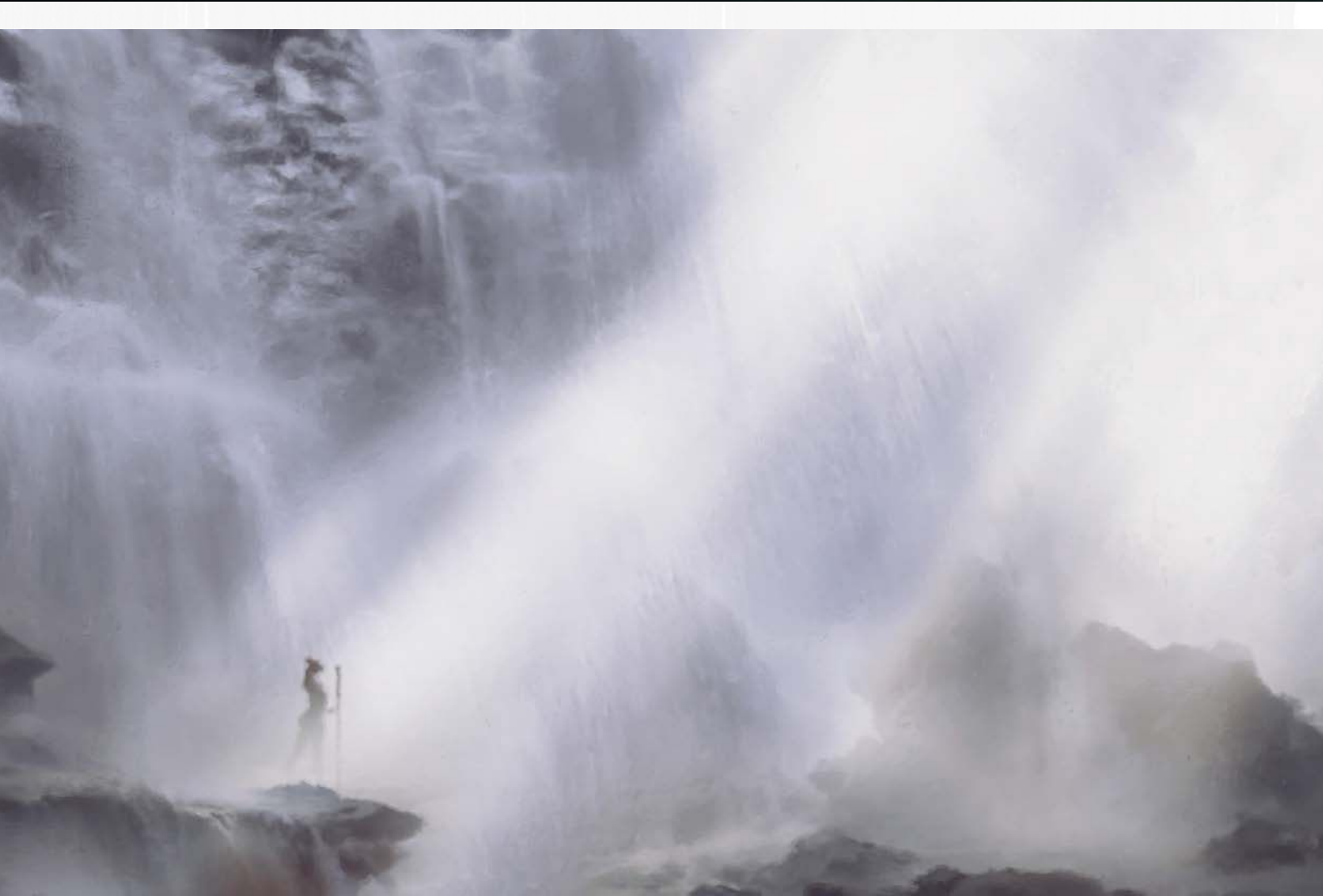
● Glenn tried to capture the elusive lighting of crepus



● The Sacred Place reflects Glenn's love waterfalls too



ular rays in *White Birds*



“If I can accomplish a few dozen thumbnails narrowed to four or five value sketches, I usually feel like I have the proper foundation to really dive in from there”

day.” I mean really, how much fun is that? It was also a blast to actually go see the show, stand in the crowd and just watch people's faces as the show unfolded. Such a wonderful moment.

2da: What initial steps do you take when you are first given a brief for a new project? Do you dive straight in to the new assignment, or do you have a more analytical process?

GP: Have I mentioned reference gathering before? I feel like I need to talk about the importance of reference gathering. No, but really, get good references!

Also I very much look for connections to common themes throughout the brief that might lead me down the correct road. Good value sketching is absolutely where I begin the visual design after sifting through references. If I can accomplish a few dozen thumbnails narrowed to four or five value sketches, I usually feel like I have the proper foundation to really dive in from there.

2da: How do you keep yourself motivated when working on a difficult project?

GP: I think it is important not to take yourself so seriously all the time. I think when artists really burn out on a difficult project it is because the project isn't going according to how they've built it up to be in their own heads.

I've never had a project that hasn't had its share of sudden unexpected turns. I understand that the creative process can be draining and that clients can be demanding and so on. And there will absolutely be times when the work that is delivered is not as good as the first rounds because of unexpected changes requested along the way. But at the end of the day I'm getting paid to do something that is only slightly removed from finger painting and I think that's pretty amazing.

2da: When you're not working hard on your art, what do you like to do with your time?

GP: You can often find me playing guitar for my wife and daughter, baking them yummy bread or taking thousands of annoying photographs of them because I'm so unabashedly proud to be a part of their lives.

I also like to drag them around on hikes that are slightly too long because I can't ever let go of what might be around the next bend in the trail. I am an avid music lover with a particular affinity for movie soundtracks, Paul Simon and the Beatles. I am a lover of nature and have profound respect for my tiny place in it.

Have you been to the California Redwoods? Go to the California Redwoods.

2da: Finally, where will we be able to see your work next? Are there any projects we should look out for?

GP: You can see my most recent work on the upcoming *Game of Thrones* season 6 blu-ray where, along with an amazing collection of talented artists, I've illustrated and animated several of the *Histories and Lore* that delve deeper into the world of Westeros and its characters. ●

Thank you Glenn for talking to 2dartist!

⚡ PRO TIP

Start large then go small

So often people get hung up on details first and then paint themselves squarely into a corner they cannot get out of. If you block in large shapes in low opacities first, you can easily move elements around and correct major composition problems before they get out of control. This also allows you to maximize readability. If you can get the story by looking at it in thumbnail form with large blocky shapes then the strength of that story will translate through the refining process.







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EFFECTS TECHNICAL DIRECTOR PROGRAM

HOUDINI

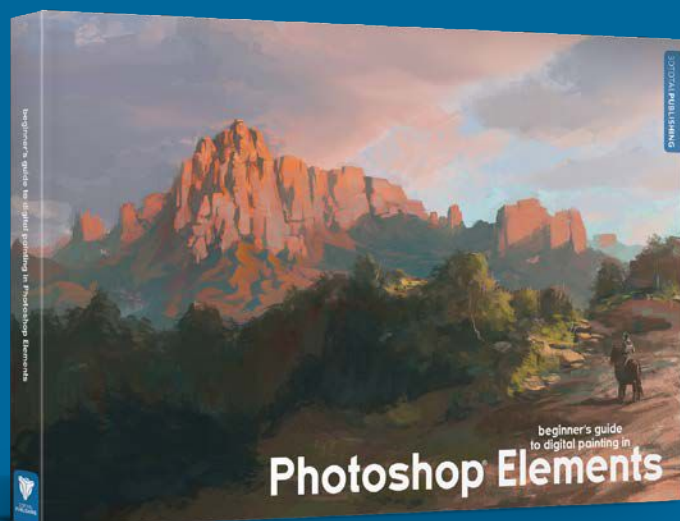
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beginner's guide to digital painting in Photoshop® Elements

The *Beginner's Guide* series is back with a clear and comprehensive look at working in Adobe Photoshop Elements.



In this sequel to the best-selling *Beginner's Guide to Digital Painting in Photoshop* book, a new set of talented artists break down the best and simplest techniques for creating amazing artwork in Photoshop Elements. This fundamental guide offers easy-to-follow steps that guide you through setting up your software, working with brushes and basic art theory, as well as chapters on creating certain artistic styles.

With a simplified interface and fewer variable parameters to learn than its big brother, Photoshop, Photoshop Elements is an ideal tool for any artist's first digital adventure. This book is therefore a perfect resource for:

- Newcomers to Photoshop and digital painting
- Artists looking to switch from a traditional medium
- Lecturers and students teaching/studying digital art courses
- Hobbyists who want to learn useful tips

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The Artist



Bo Zonneveld
bozonneveld.com

Interviewed by:
Annie Moss

Bo Zonneveld is a twenty-three-year-old concept artist and illustrator living in Berlin. He works as a freelance artist for various film and AAA game projects.

Imaginative grandiose concepts

Recently graduated concept artist Bo Zonneveld showcases the portfolio that is winning him work on AAA projects and discusses his career so far... ▶



Recently graduated concept artist Bo Zonneveld has already generated an impressive career having worked for companies such as Atomhawk, One Pixel Brush and MPC. In 2013 Bo also won a Dutch Game Award for

his indie game *The Flock* which he worked on while still studying at Utrecht School of Art and Technology. Now working as a freelance concept artist on AAA projects, Bo has been exploring ways to affect the mood of images

with different perspectives and contrasts. Bo speaks to 2dartist about how 3D bases help to speed up his workflow, learning to treat his idols as normal people, and keeping his work interesting with hidden designs...



● *Mech Invasion*, a photobash from 2015



“Most of my inspiration comes from seeing interesting photos online. They can be from a pro-photographer or just someone who randomly happened to take an amazing photo”

2dartist: Hi Bo, thanks for talking to 2dartist! Could you start by introducing yourself a bit to the readers?

Bo Zonneveld: Thanks for having me! I'm a twenty-three-year-old concept artist currently living in Berlin. Learning from peers, I started working as a concept artist on an independent game *The Flock*. *The Flock* received a Dutch Game Award in 2013 and is currently available on Steam.

After a year of working on *The Flock* I moved to Newcastle, UK to work for Atomhawk as an illustrator and concept artist. Currently I'm working as a freelancer for various clients on AAA projects.

Next to art I recently grew very fond of the sport table tennis. I think it's very good to have a second hobby once art has become a job. Especially if it does not relate to anything art-based at all!

2da: Working on AAA projects you have to use both 2D and 3D software, how has this aided your workflow?

If you could write a letter to your younger self, just starting out as an artist, what advice would you give?

I really enjoyed my career progress and I wouldn't change a thing other than that I wished I had started a few years earlier. I think by saying something to my younger self I would compromise the course of the years in a way.

Is there anything you think budding artists should try to avoid?

Looking at other peoples work too much and copying it. It might be the fast route to success but I don't think you are doing art to copy from other people.

BZ: Working on AAA projects I am usually given some 3D from the client which saves me so much time! Having a 3D base really pushes the level of detail as you start with some detail already rather than starting with nothing. In the end you are trying to add more detail generally but also simplify the amount of detail in particular places. By having 3D as a starting point my mind can make these design choices from the beginning.

2da: Where do you find inspiration for your work? Which other artists do you particularly admire?

BZ: I try to avoid looking at other people and browsing through ArtStation. Even by doing so I still see so many images through my Facebook wall. Also I notice a lot of images by other artists where I can tell straight away what painting they tried to 'copy'. I try to not do this in my own images, but I probably do in some.

Most of my inspiration comes from seeing interesting photos online. They can be from a pro-photographer or just someone who randomly happened to take an amazing photo.

2da: If you could meet any artist (past or present) what would you ask them and why?

BZ: I have met tons of artists by going to events like THU (Trojan Horse was a Unicorn) and other events like it. At first I asked too many work related questions which I regret now. Most of the people there are just human beings who are there to just hang out with other people!

I admired some people too much and just asked generic questions rather than getting to know them as real people. When I meet new artists now I try to approach the situation as if I don't know them and go with the flow of the conversation. ►

the FLOCK



● The last promo image done for *The Flock*



⚡ PRO TIP

Contrast

In every image try to create contrast in a logical way (such as having something light in front of something dark). But also create contrast in a more abstract way in the composition, shapes and color. If you have something light on the left, something dark on the right there will be a good contrast. The same can go for color and size. If you think about art in an abstract way I think your images can get more feeling. I think this image *Only One* shows this well.



● Creating contrasts in an abstract way can give an image more feeling

2da: What are your preferred tools to work with? Are there any tools you find yourself using again and again?

BZ: Here it comes... Photoshop! I've also begun using CINEMA 4D a lot with the OctaneRender plugin. The real-time render reduces any frustration!

2da: Which tools and software would like to learn in the future?

BZ: Currently not any, I feel like artistic sensibility and design sense can get you much further than knowing another program.

2da: How have you adapted and developed your skills over the course of your career?

BZ: Slowly throughout my career I have been asked more and more to work with 3D software for clients, and this has really made me adapt my workflow to that! My other art skills come from being pushed by client work too.

Having to deliver a good image every time really makes you work hard; especially as a freelancer! If the image doesn't look good at the end of a workday, you just have to keep working longer until it does look good.

2da: What do you most enjoy about working on a new project?

BZ: Trying to come up with hidden designs in the images is something I have really enjoyed lately. Even when I am looking for references I try to look for the images that are more ambiguous but still relate to the project. By using those images to create a new image you instantly have a more thought-out idea behind it. It also makes working on the image more fun for me.

2da: Are there any other areas in the art world that you'd like to branch into and why?

🕒 Artist Timeline Bo's career so far

2010: Rejected by his choice of art school

2011: Finished his first digital painting in January

2011: Reapplied and accepted into art school

2012: Started working on his own indie game, *The Flock*

2013: Won a Dutch Game Award for *The Flock*

2013: Landed his first full-time job as a concept artist for Atomhawk

2014: Worked as a freelancer on several AAA projects

2015: Graduated from Utrecht School of Art and Technology

2015: Worked on film projects (under NDA)

2016: Moved to Berlin to continue freelance life

● A sci-fi landscape concept created in CINEMA 4D and Photoshop



● *Lift-off*, the third image in *The Glory* paintings series

BZ: I currently work mostly for games. I started out working on indie games. My art school was also very focused on that area of the game industry. After a while bigger and bigger projects came into play as I started working as a freelancer.

Next to games I have worked on some film projects but I wished it was more! I'm currently

trying to push more into that by making my own images more cinematic as well! In the future I would like to art direct a project.

2da: What initial steps do you take when you are first given a brief for a new project? Do you dive straight into sketching or do you have a more analytical process?

BZ: I always start by inspiring myself with reference images online. I can spend hours and hours looking for photos, saving them into folders for that project and ideating in my brain.

After that I will sometimes create scribbles on a piece of paper, but I will present none of this to the client. The next step then would then generally ►



be either mocking up something in 3D or in 2D. I try to have a presentable thumbnail within the first few hours so not much time would be lost if the client prefers to take it in a different direction.

2da: Do you have any tricks or tips to keep yourself motivated on a difficult project?

BZ: The difficulty is often with the motivation itself. By having to deliver something good at the end of the day I can't be distracted or unmotivated. Finding motivation in my personal projects however is something else for me! Some people may seem like they are always motivated, but for me it's more the result of discipline.

2da: Can you tell us anything about the projects you are working on at the moment?

BZ: So many projects are under NDAs at the moment unfortunately. Apart from freelance work, I try to always create new images to update my website with!



2da: When you're not working hard on your art, what do you like to do with your time?

BZ: Table-tennis has become my second hobby after art. Or my main one now since art has become a job for me. Also, playing games is what got me started in this industry. I will never

grow tired of playing games or watching films!

2da: And finally, what should we look out for from you in the future?

BZ: I really hope to be able to show some of my NDA work in the near future! Otherwise

feel free to follow me online on Facebook or ArtStation to see my latest images! ●

Thank you Bo for talking to 2dartist!

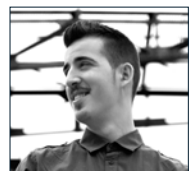
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CLINIC



Quickly paint a hand gun

Concept artist Pablo Carpio shows how you can quickly paint a weapon to add into a scene in just five steps ▶

The Artist



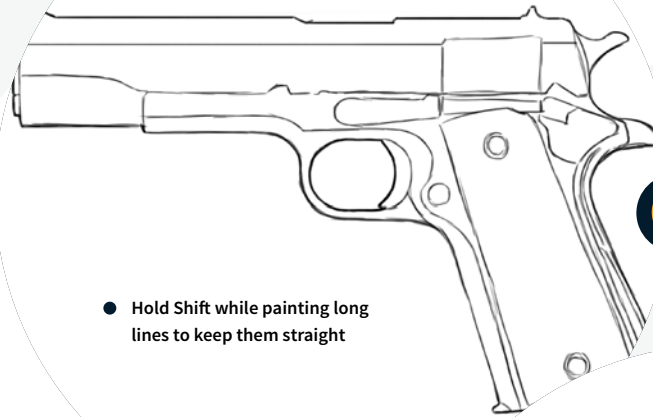
Pablo Carpio
artstation.com/artist/pablocarpio

Software Used:
Photoshop

Pablo Carpio is a concept artist and designer from Madrid, Spain. He has a background in both traditional and digital painting techniques, and specializes in lighting and compositions.

Follow this quick tip to develop realistic weapons for your scene...

01 Line drawing: The first step is to draw an initial shape. I make a sketch of a basic Remington model, focusing on the horizontal lines and the compact design. When painting weapons, always try to emphasize how horizontal the canon is. Start with a rough sketch and then do a final sketch with much cleaner lines.



01

- Hold Shift while painting long lines to keep them straight

02 Color base: Make a layer under the line drawing, and fill it with the basic colors that you will use for the weapon. This color must be a mid-tone, since we will make shadows and highlights in the following steps.



02

03 Dark tones: In this step, make a layer over the line drawing to start erasing the lines while painting over them. When making shadows, never use black. Total black color doesn't exist in reality, so always make the shadows using dark tones of blues, browns, greens, and so on.



- Add some tone to the gray to find a more natural metal color

04 Lights: Define the lights and reflections in a new layer, and get rid of the rest of the line drawing. As with the dark tones, never use white for the lights. Instead, use different light tones of blues to create some reflections on the bottom and yellows at the top.

05 Texture details: In the last step, make some different layers in the Multiply mode, to apply textures using different brushes creating dust, scratches and dirt. After that, merge all the layers and use the Vivid Light mode on your brush with white to create strong scratches over all the edges and enhance the shape.

- You can achieve this step painting in a normal layer or experimenting with a Multiply layer

03

04

- On another new layer add highlights with light blue tones



05

- This step turns a very humdrum image into a detailed weapon, full of volume

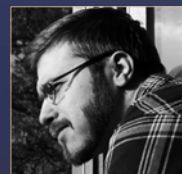


Art Gallery

Each issue the 2dartist team selects 10 of the best digital images from around the world. Enjoy!



Submit your images! Simply email annie@3dtotal.com



On The Edge

Daniel Schmelling

Year created: 2016

Web: schmellingdesign.de

© Daniel Schmelling





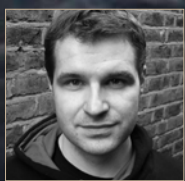
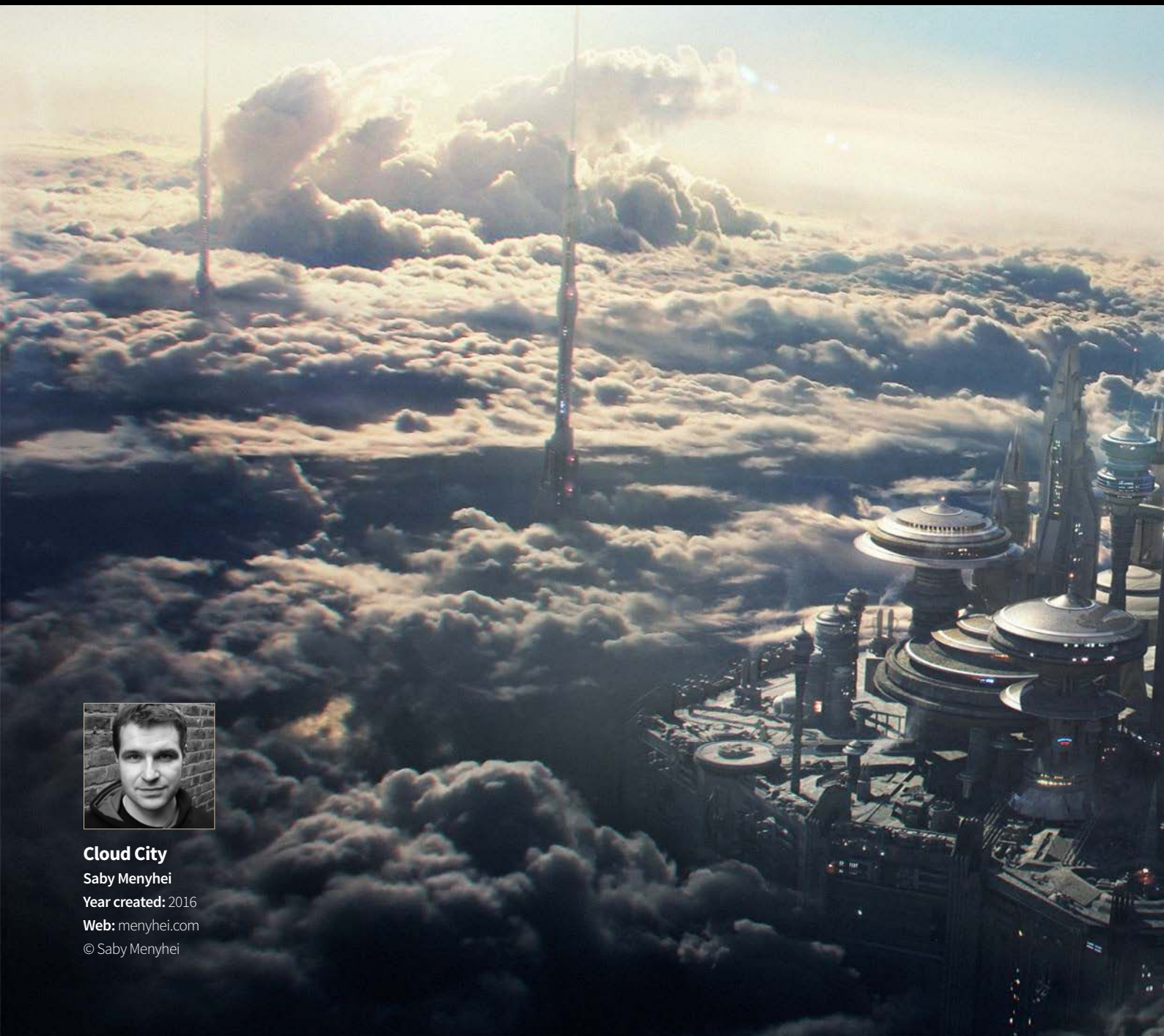
Path in the night

Alexandr Mashincev (aka Malex)

Year created: 2016

Web: artstation.com/artist/malex

© Alexandr Mashincev



Cloud City

Saby Menyhei

Year created: 2016

Web: menyhei.com

© Saby Menyhei





The Gathering

Andreas Rocha

Year created: 2010

Web: andreasrocha.deviantart.com

© Andreas Rocha







Winter has come

Andrzej Dybowski

Year created: 2016

Web: andrzejdybowski.com

© Andrzej Dybowski





Crash

José Julián Londoño Calle

Year created: 2016

Web: artstation.com/artist/handsdigitalstudio

© José Julián Londoño Calle







KV-X

Arthur Gurin

Year created: 2016

Web: artstation.com/artist/otomozok

© Arthur Gurin







Boring Night

Ismail Inceoglu - Seventeen'th

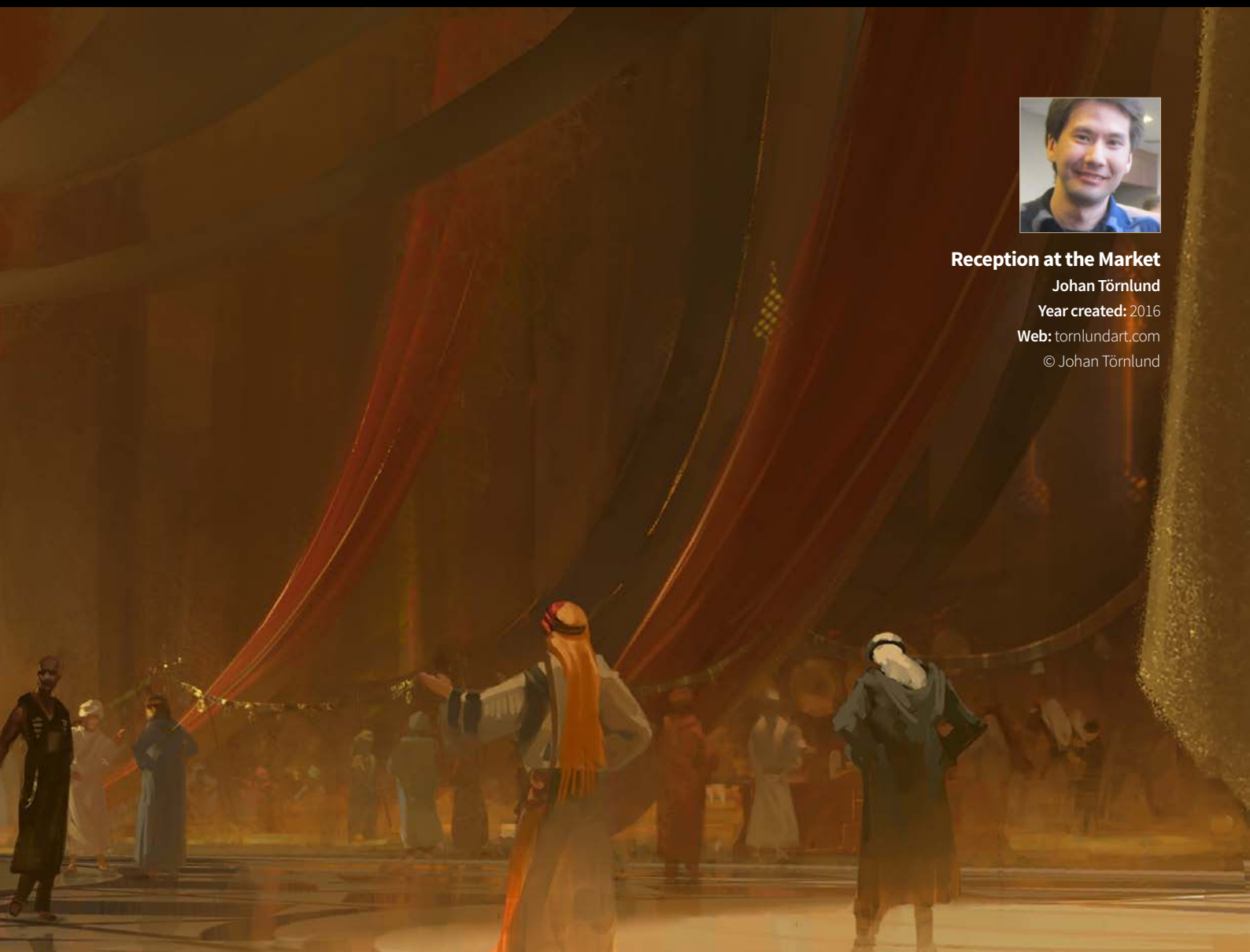
Year created: 2016

Web: 17thstudio.com

© Ismail Inceoglu - Seventeen'th







Reception at the Market

Johan Törnlund

Year created: 2016

Web: tornlundart.com

© Johan Törnlund



The Shadow Keeper

Gina Nelson

Year created: 2015

Web: ginanelsonart.com

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beginner's guide to sketching

characters, creatures & concepts

Embark on a sketching journey with the inspirational Beginner's Guide to Sketching: Characters, Creatures and Concepts.

From gesture drawing and finding simple shapes to mastering line quality and shading, Beginner's Guide to Sketching: Characters, Creatures and Concepts is a fantastic companion that will teach you to sketch confidently while helping you improve the way you design. Your journey will begin with a look at drawing materials and techniques, before moving on to essential warm-up exercises to help you become familiar with the fundamental basics. Four master projects by seasoned professional artists will then take you from concept to final illustration, walking you step by step through poses, designs, and costumes before culminating in a final scene. Featured artists include Justin Gerard, Brun Croes, and Sylwia Bomba.





Volcanic environment

Helen Norcott shows you how to create a fiery, lava-filled landscape using the Gradient Map tool [▶](#)



The Artist



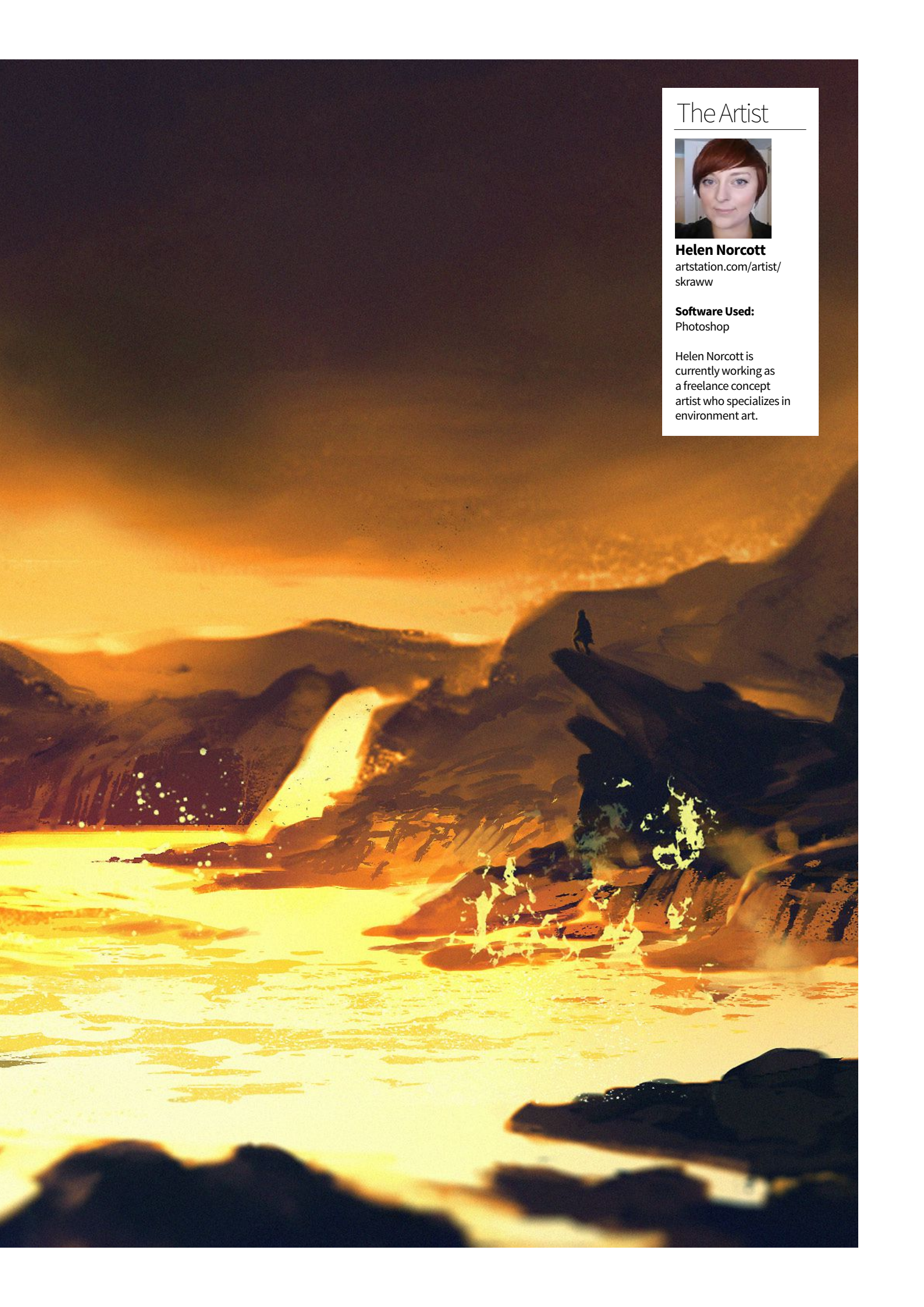
Helen Norcott

artstation.com/artist/skraww

Software Used:

Photoshop

Helen Norcott is currently working as a freelance concept artist who specializes in environment art.



Learn how to use the Gradient Map tool to paint a volcanic environment...

In this tutorial we are going to create a speed painting of a lava-filled, volcanic landscape. The goal of speed painting is to create an image in a short space of time; concentrating on the mood and composition of the scene, rather than focusing on heavy detail and photorealism.

We will cover the importance of gathering reference images to help you visualize your environment, then start by creating thumbnails to generate ideas and compositions. We will use the Gradient Map tool to add color to our painting, and add sharp, distinct textures using custom shapes.

01 Surround yourself with inspiration:

Reference is a hugely important part of any speed painting. Sometimes you may have a perfect image in your mind of what you want to paint, but other times you may require a bit of additional inspiration. If you want to paint a river, but aren't sure where to start, look at reference photos of rivers to give you ideas! In this case, we are painting a volcanic landscape, so to aid us I have assembled a mood board of pictures that you can use to inspire your painting. A good starting point for creativity is to gather images of rocks, lava, volcanoes and ash clouds. I find it useful to keep my mood board open and in view for the duration of the painting process, I refer back to it often for ideas and color inspiration.

02 Thumbnailing your ideas:

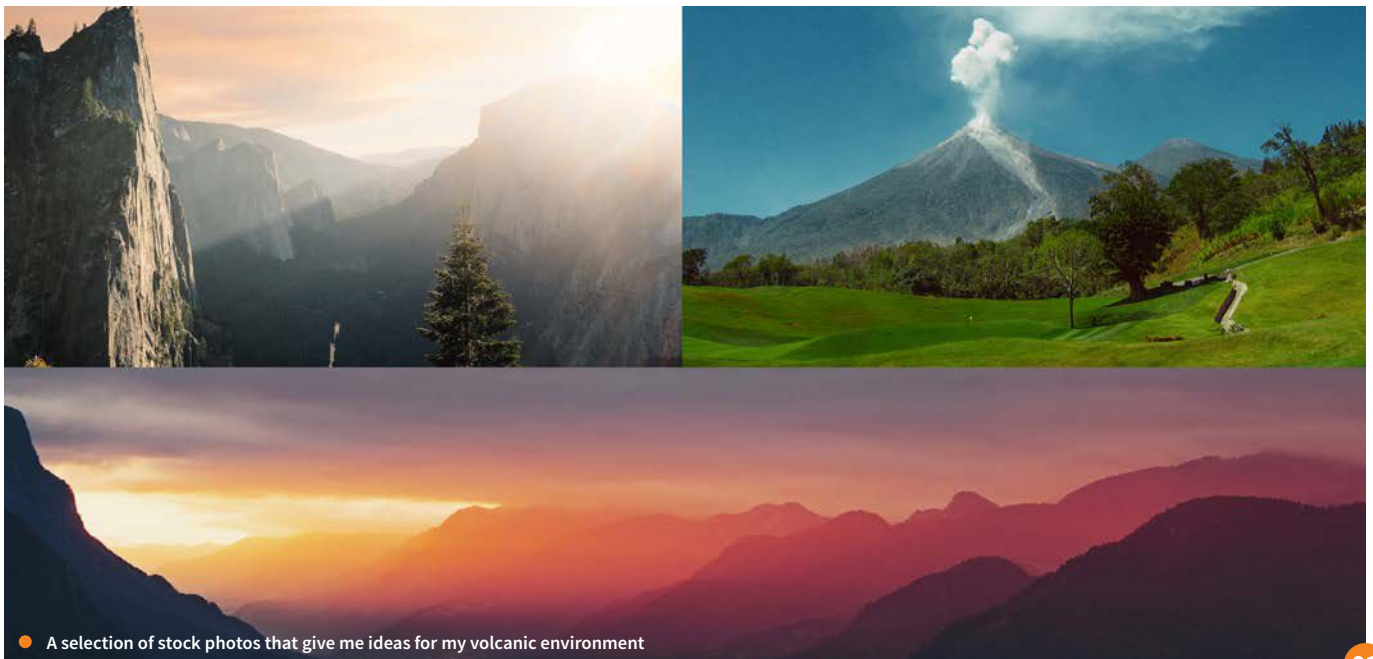
When I do speed painting I like to explore different

options for composition, scale and setting, so I create several thumbnails. When creating thumbnails, try not to think about fine details or textures, instead capture the simple shapes that will make up the scene; use a few shades for this as you want to keep the foreground, mid-ground and background distinct. It is very helpful to do a selection of four to six thumbnails, to give yourself a few ideas of where you want to go next.

As the theme is a volcanic environment the primary feature should be lava, as well as lots of jagged rocks, to show a hostile and dangerous environment. Use an extra shade to show the bright, hot lava contrasting against the rocks.

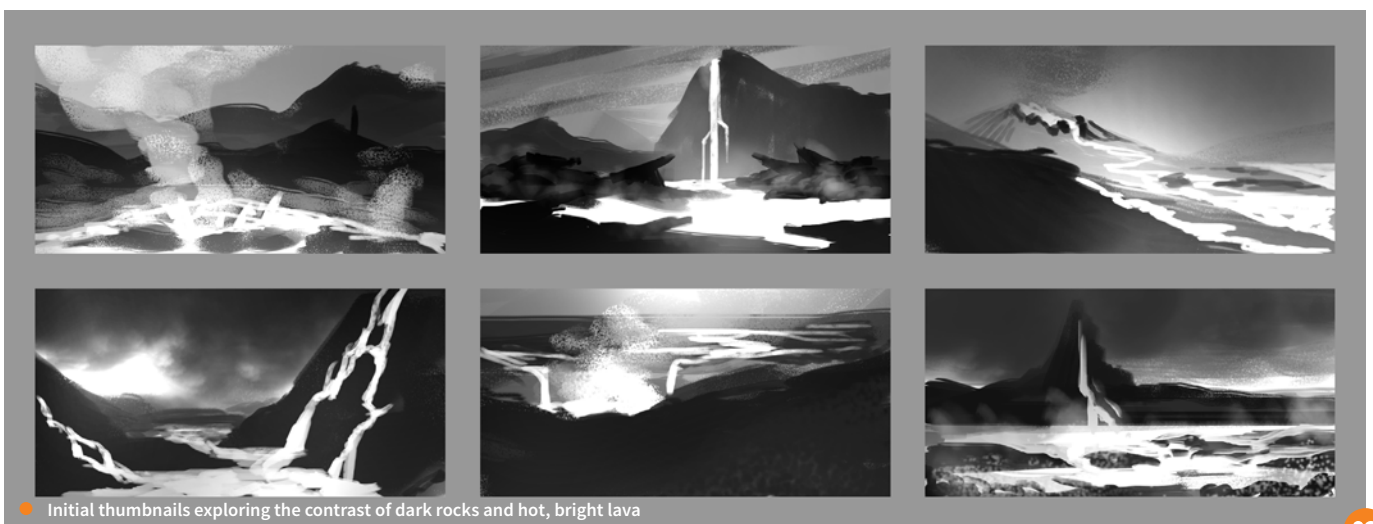
03 Refine your thumbnail:

With your thumbnails done you can now start to think about which one you want to take forward,



● A selection of stock photos that give me ideas for my volcanic environment

01



● Initial thumbnails exploring the contrast of dark rocks and hot, bright lava

02



● If there are elements in each thumbnail that you like, merge them together to create your vision

03



● Gradient maps are a very useful way of laying down an initial color layer on which to add further detail

04

“Try out a few of the default gradients to get a feel for how it works, and then create a new gradient to apply the colors you require”

or if you prefer you may want to bring elements from a couple of the thumbnails together and blend them to create the scene you have in mind.

Make sure you have decided what your focal point should be – I am going with the tall, steep

mountain – and place some rough, jagged shapes around the scene to draw the viewer’s eyes to this point. You don’t need to add too much detail at this point but make sure you are happy with the large shapes and general composition of the image. Details and texture can be added later but it is much harder to change the composition at a later stage.

04 Adding some color: Now, it’s time to add some color to your image; copy your image into a separate layer to ensure your

values are safe. The Gradient Map tool is a great way to add a first wash of color to your work. Change the top layer to Color Blend Mode, then navigate to Image > Adjustments > Gradient Map.

This great tool allows you to apply color to the different values of your painting. Try out a few of the default gradients to get a feel for how it works, and then create a new gradient to apply the colors you require. Once you have done this, merge the layers and continue to paint onto the scene, moving colors around as you see fit. ▶

“I much prefer abstract textures to obvious shapes, as I like to sketch into the textures and erase parts I don’t want”

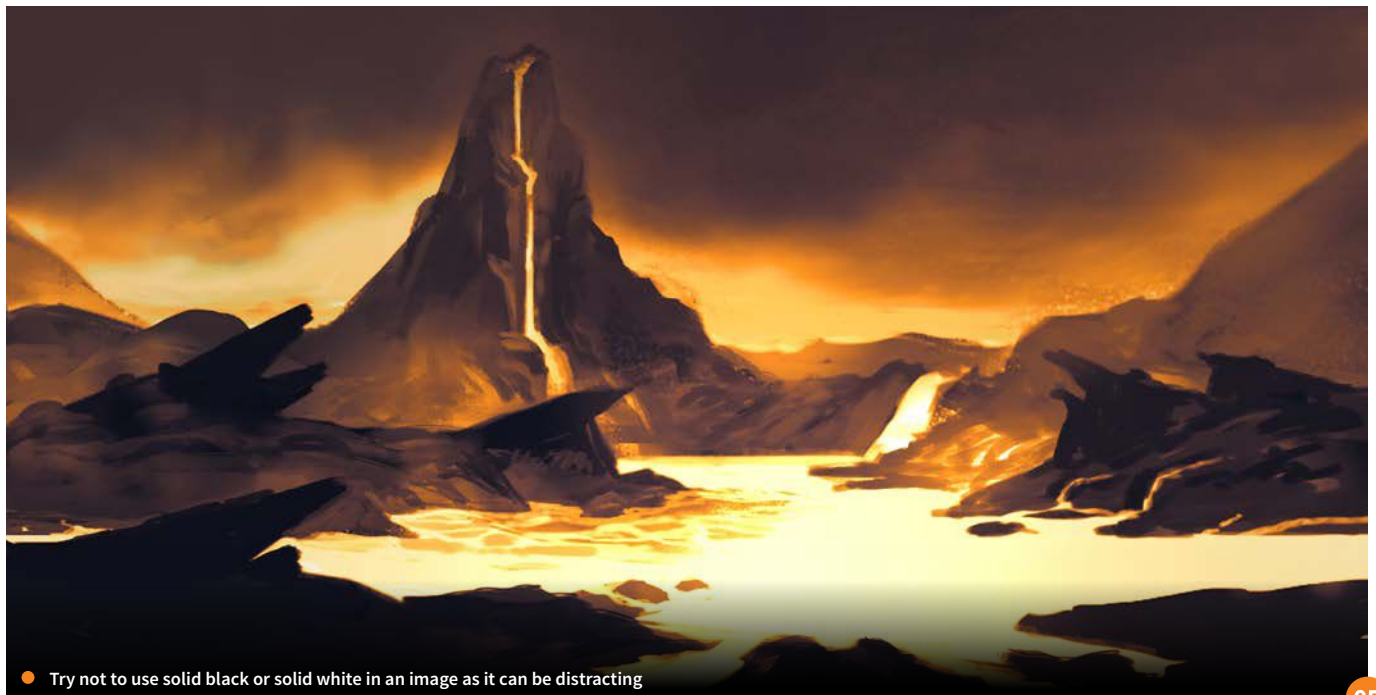
05 **Check your values:** Now that there is color in the image, the white may seem too bright and distracting; using the Brush tool set to Darken, you can tone down the brightness with a soft yellow and even out the levels slightly. It’s also a good idea at this stage to flip your image in order to view it with

fresh eyes. If anything stands out to you as being jarring or awkward, now is a good time to fix it before you add any more details. Using a very large, soft brush, use the Dodge tool (set to Highlight mode) to very gently bring back a glow to the scene in the center of the lava.

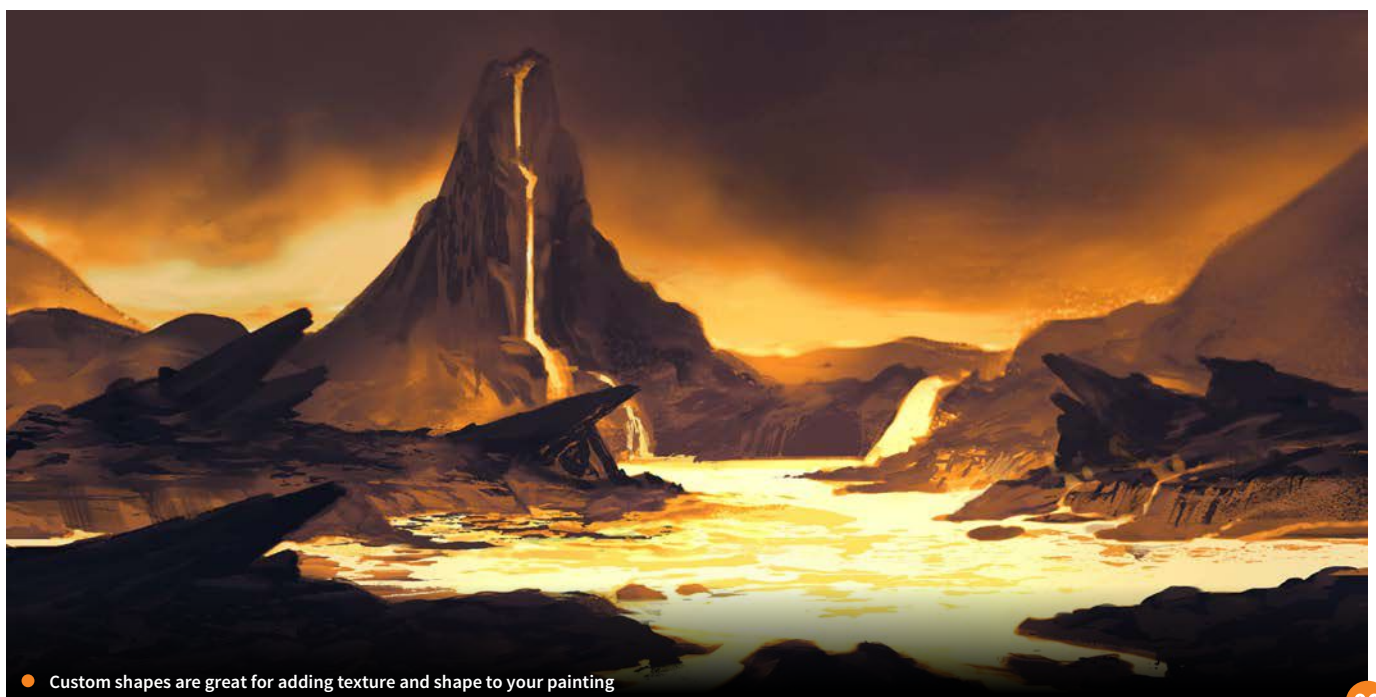
06 **Using custom shapes:** I like to use custom shapes to add additional texture to my paintings. I find that they create a much sharper and rougher look than textured brushes can, which is especially useful for things such as rocks and cliffs. If you don’t have suitable

custom shapes you can either search for free ones online or make your own. I much prefer abstract textures to obvious shapes, as I like to sketch into the textures and erase parts I don’t want. The lava throws off light onto the surrounding rocks, so add some illumination to show this, and the form of the rocks themselves. Also ensure that the shadowed parts of the rocks are much cooler in color than the illuminated sections.

07 **Adjusting the saturation:** In order to bring the focus back to the center of the image, add a new layer on top of the



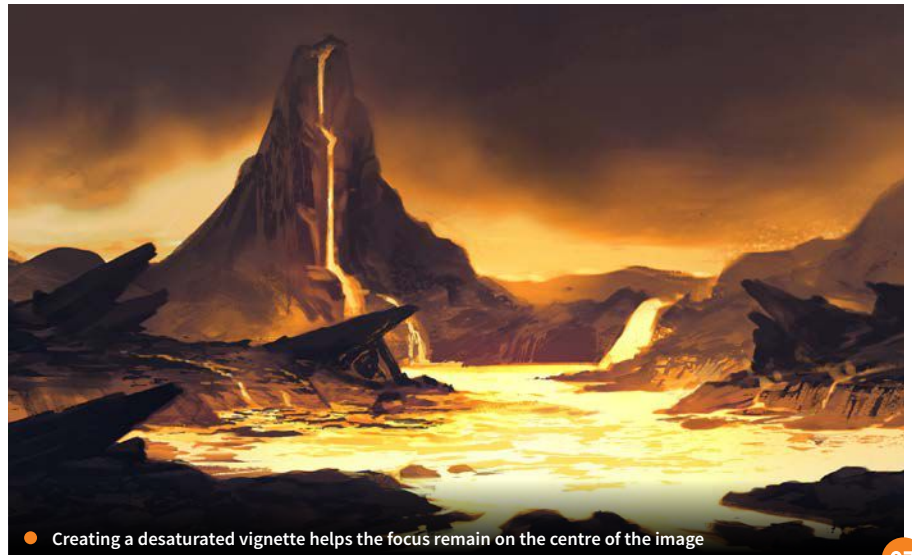
05



06

image and paint a blue/gray vignette around the image. Change the blend mode to Saturation and lower the opacity until you get an effect you like. You don't want to completely desaturate the area, but you want to give the foreground and center more strength in comparison. Use the Sponge tool (set to Saturate) along the edges where the rocks meet the lava, where the glow would be the most intense.

Continue to add additional details as you go, focusing more on the foreground and focal point than any other section of the painting. The distant rocks and the clouds do not require as much detail, as they are not the main focus.



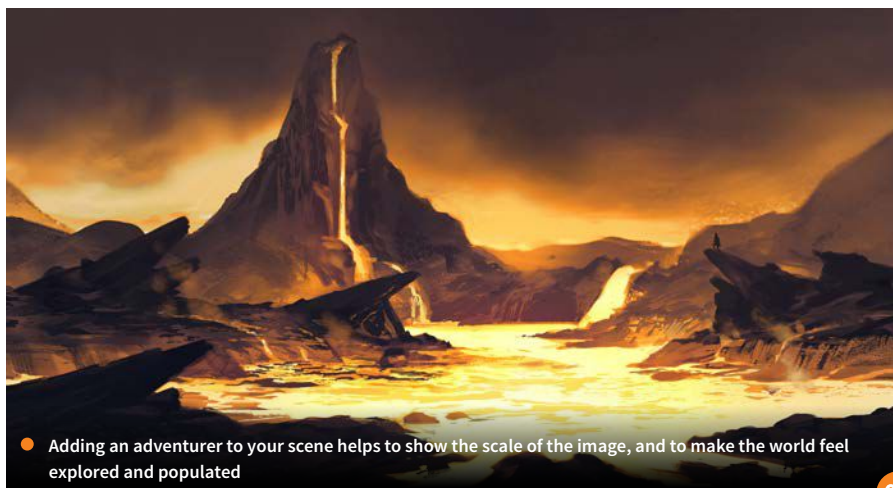
● Creating a desaturated vignette helps the focus remain on the centre of the image

07

08 Adding scale to your image: In order for the scale of the painting to be truly understood, it's a good idea to add something that the viewer can relate to, and therefore show how large the scene really is. I like to add a figure to the scene for this purpose. Add a small adventurer to your scene, but be

careful of the placement. The goal is not to distract from the original focal point, but to complement it. In addition to the character, add some vents to the rocks where molten lava is visible. Small plumes of smoke and heat from these also add to the sense of scale.

“Add a small adventurer to your scene, but be careful of the placement. The goal is not to distract from the original focal point, but to complement it”

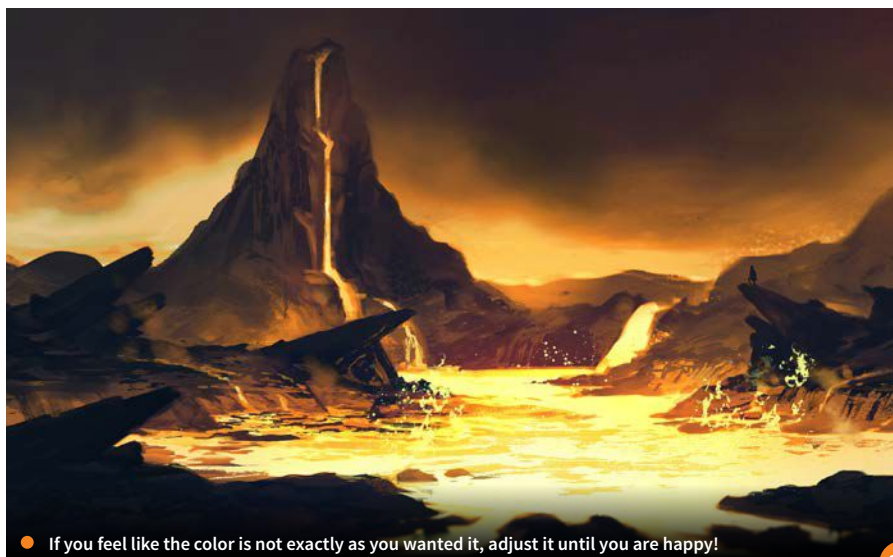


● Adding an adventurer to your scene helps to show the scale of the image, and to make the world feel explored and populated

08

09 Final touches with lighting: If you feel like the image is a little too warm at the moment, you can tone down the lighting slightly to cool down the rocks and bring the emphasis back onto the lava. Lava is incredibly volatile despite being thick and slow moving, so add some splashes and bursts to show that it is actively moving. Now you can give a sense of depth to your painting by blurring the very immediate foreground. Use the Tilt-Shift blur (Filter > Blur Gallery > Tilt-Shift) for this, but only on the very bottom of the image. I feel like this reinforces the mid-ground as the focus, and takes the emphasis off the foreground slightly.

10 Sharpening and resizing: If you upload your artwork online, it is always a good idea to resize it first. That way you have the full version safely archived and you can tweak the online version for maximum effect. Save a new copy of your image, and resize it to the resolution you wish to display it online. I usually go no bigger than 1,500 pixels wide. Once you have resized the image, you can use the Unsharp mask to add more definition and to sharpen up any of the small details and textures. You can give your full sized image the same treatment, but as it is larger it will not need as much sharpening. ●

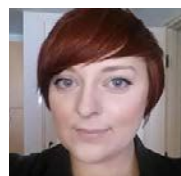


● If you feel like the color is not exactly as you wanted it, adjust it until you are happy!

09

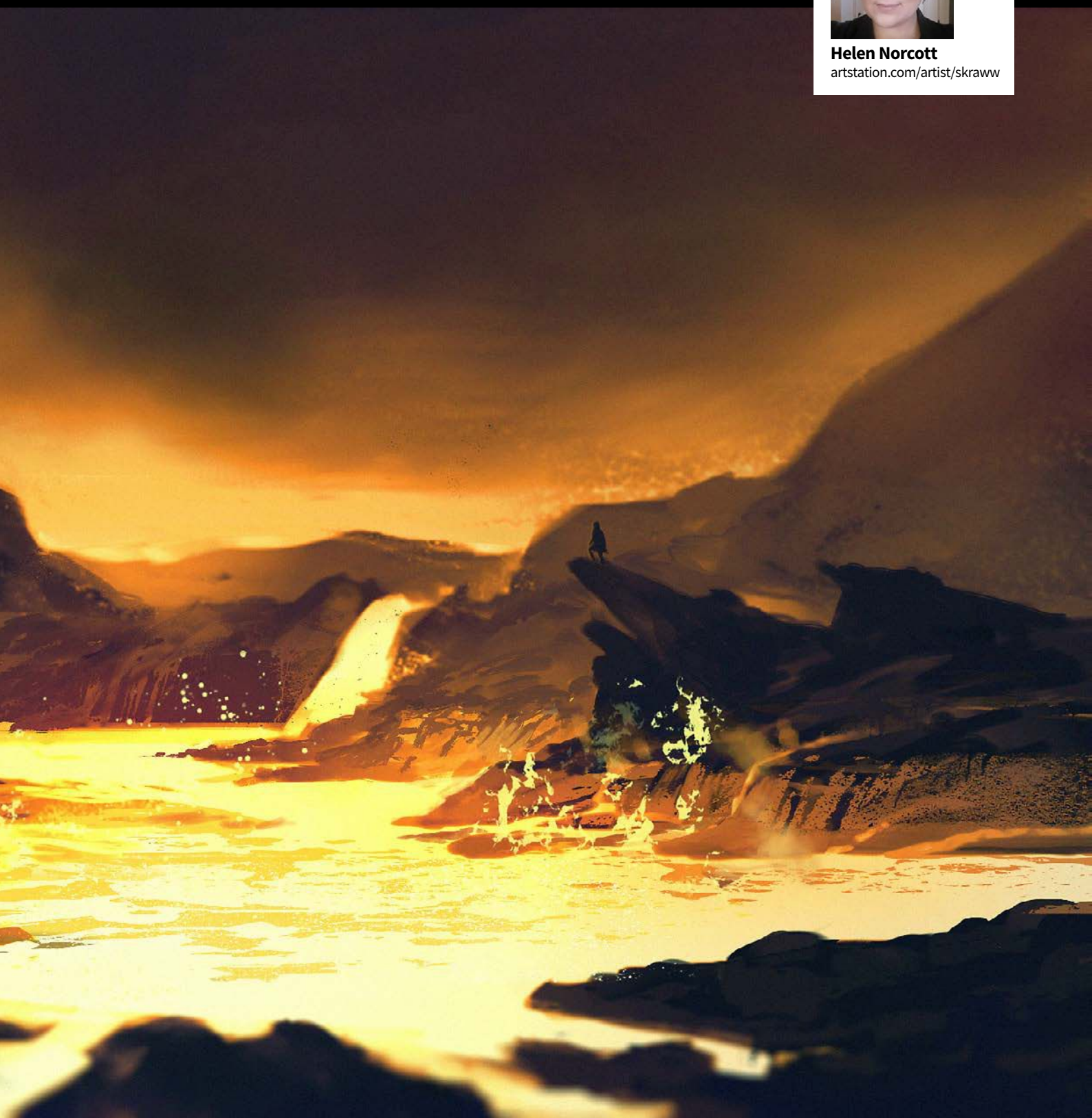


The Artist



Helen Norcott

artstation.com/artist/skraww



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Create a city under attack

Digital artist Ricean Vlad demonstrates how to quickly build a cityscape scene under attack ▶



The Artist



Ricean Vlad

vladracean.wix.com/vladricean

Software Used:

Photoshop

Ricean Vlad is a 2D digital artist based in Cluj, Transylvania. He has worked in the games industry for the past nine years, primarily focusing on environment design.

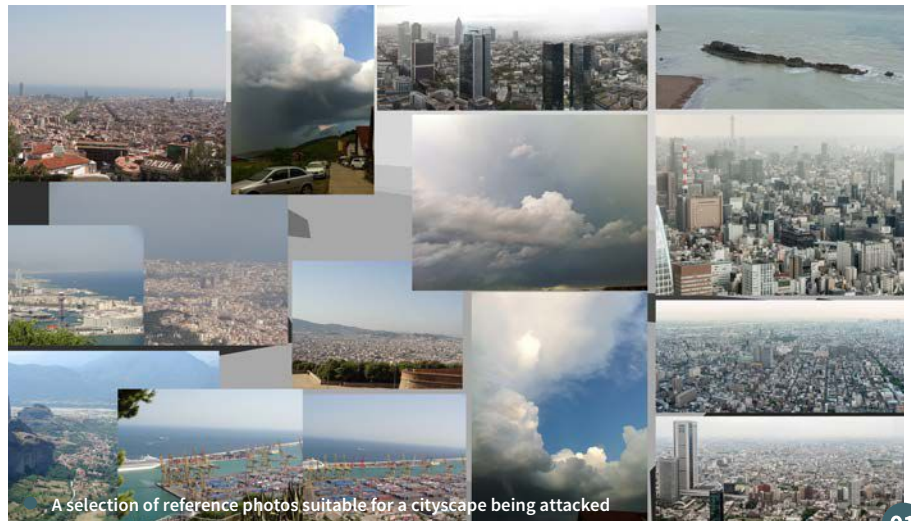
Get tips for painting a destructive futuristic scene...

For me, any illustration that I do is an adventure; I know where it will begin but I never know where it will take me. I really enjoy this process because I discover new things all the time that I want to explore more. For example, in this illustration, I will start in one direction but the ending may be different from what I initially have in mind. In this tutorial, I will take you with me on this adventure, and I will try to show how these kinds of works can be done.

The project name will be *City Under Attack* so I know that I will have a rich environment that will give me a lot of freedom to develop the action and the atmosphere of the scene. The first thing I do when I start on a new piece is to gather resources and make a basic sketch which I will use as a starting point.

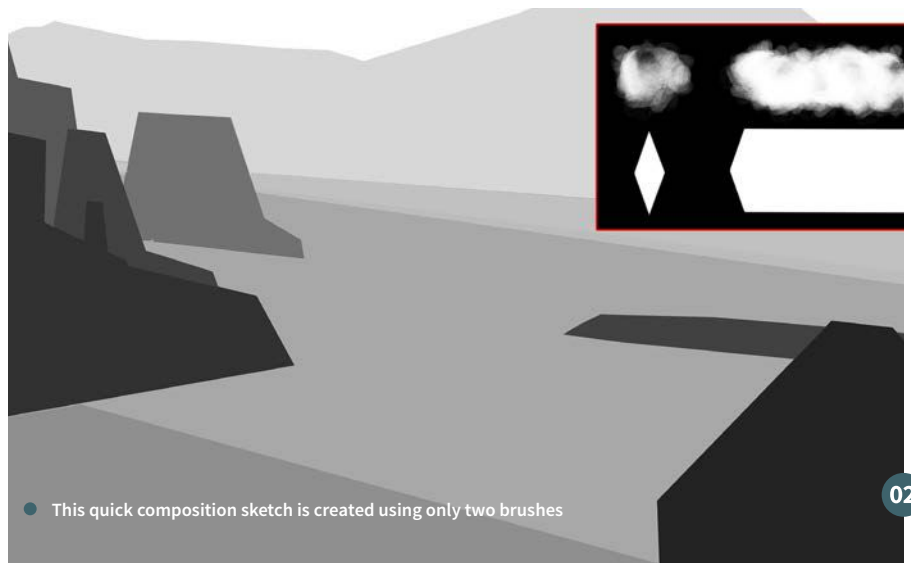
01 Gathering resources: This is the beginning of my adventure called *City Under Attack*. Considering my next illustration, I try to gather my references from the pictures that I have taken while traveling in different locations. However, sometimes I will need some images that I can't find among my pictures, such as jet engines, excavators, gizmos, flames and so on. In this case I usually turn to sites where I can easily find them (in this case I use www.textures.com).

This is a very important step because while you search through resources, your imagination jumps from one idea to another. During this process, any little thing that you notice may develop later into something very interesting.



A selection of reference photos suitable for a cityscape being attacked

01



This quick composition sketch is created using only two brushes

02

02 Sketch and brushes: I start this step by making a simple black and white sketch. Use the Polygonal Lasso tool to make a simple, quick and sharp shape. After that, fill the shape using the Paint Bucket tool. This way of working helps me when I

have to define the depth of an illustration. When sketching a composition, begin with the furthest plane, where you should use a very pale color, and finish with the nearest plane where you should use a darker color. In the upper right corner of image 02 you will see the brushes that I use. I am not a "brush guy" so I use very few of them. In this case I use just two; one brush for smoke and clouds and the second brush for the rest.



Use a photo with the correct perspective as a base on a Normal layer

03

03 Background: Once the sketch is finished, begin to work on the background of the image. The first step is to insert some of the reference pictures which fit the perspective of the composition. Usually at this point, I use a picture as a base with the Normal layer blending mode and I overlap the rest of the photos using Lighten layers. It seems to me that by using Lighten layers the multiple images blend together very well and become one single image. When beginning this phase it is very

important to use pictures that have the same direction of light. Otherwise, if there are different sources of light in each picture, the whole composition will look very odd.

04 Background city: Using the same technique as in step 03, blend together photos to begin laying the foundations of a modern city. From the beginning I have not wanted it to look like one of the American cities filled with perfect skyscrapers. Rather, I want it to resemble a European or South American city where old houses and buildings sit next to new ones.

Some of the pictures that I have used are not very big and I do not want to duplicate them, so I use the Clone Stamp tool to take only the parts of the photo that I like.



Continue blending photos with Lighten layers and the Clone Stamp tool to form a background city

04

05 The sea: At this point I realize that the mountain in the furthest plane is closing a lot the composition by limiting the horizon so I decide to open that space by placing

a sea there instead. Now I have found a picture that is a perfect fit for this image there is no doubt that the mountain had to be removed.



Replacing the mountain in the background with a sea opens up the composition

05

06 The city: Add more buildings until the city begins to take shape. Even if the perspective of the buildings is not yet correct, begin to them cut with the Polygonal Lasso tool and start to arrange the plans for your city. When I cut out something I prefer to use the Polygonal Lasso tool rather than the Lasso tool, as it is much more accurate and easier to control. So far what I have done is only the background of the city and there is nothing in the foreground. ▶

“I stop working when evening comes and in the morning I can see clearer what I should do”



Use the Polygonal Lasso tool to continue building the city

06



Taking a break from the work or flipping the canvas can help you spot mistakes

07

what I should do. I decide to get rid of the buildings in the foreground because it is clear that there is no place for them there. Because I am talking about noticing your mistakes, another option which can help you is to flip your image. It is downright magical!

08 Color value and clouds: So far all of the pictures that I have used for this environment are a bit desaturated (using Image > Adjustments > Hue/Saturation) because I want to bring them into the same color palette. Now I have decided that this will be the final composition of the city, I want to find a good mood because what I have so far is a bit dusty.

To achieve an atmosphere that I like I use Selective Color (Image > Adjustments > Selective Color) which, for me, is the perfect tool when you want to work on specific colors. For example, if you want all the green from your image to be closer to red you can use this adjustment to do it.

Once I am happy with the colors in the image, the next thing I start to work on are the clouds. I use the same soft brush from step 02 to paint these.



The color values are adjusted with Selective Color and clouds are painted in

08

07 The new city: Often it is very important to leave the work aside for a while and look at it with new eyes. If you spend too much time with your work there is a chance you will not notice some mistakes that may occur.

The same thing has happened to me and the buildings that I struggled to cut out in the previous step do not look great in the entire composition. I stop working when evening comes and in the morning I can see clearer

“I turn to the golden spiral to see where the point of interest of this image is”



Locate the point of interest in the image using the golden spiral

09



Start creating the impression of an attack by adding smoke and rubble

10

09 The golden spiral: Until now you may have noticed that although the project name is *City Under Attack*, my city is not under attack. On the contrary, it seems quite peaceful and ordinary. Well, that has been my intention from the beginning; to create a city as ordinary as can be and use it as a starting point for the final image. Often I like to build a foundation on which I will add details or even destroy what I have done so far. It also helps me to get into the atmosphere of that drawing.

So, the city is ready to be destroyed. I turn to the golden spiral to see where the point of interest of this image is. Using the golden spiral it is not necessarily a rule that should be respected, but once in a while is okay to verify if your work has a strong composition.

10 The destruction: Now I have found out where the focal point of the work will be and know that I have to concentrate around this area, I start to destroy the city. With the same brush that I used to make the clouds

in step 08, I start to add a layer of dense smoke. Using the smoke, I am also able to adjust, where necessary, the depth of this image.

From place to place (especially in places where the smoke starts) I also add some rubble. To do this I use the same technique as in steps 03 and 04 where we made the background for the city using photos with Lighten blending layers

11 The fire: Where there is smoke, there must be some fire as well. In ►



Mix photos of fireworks and fires to create explosive fires in your city



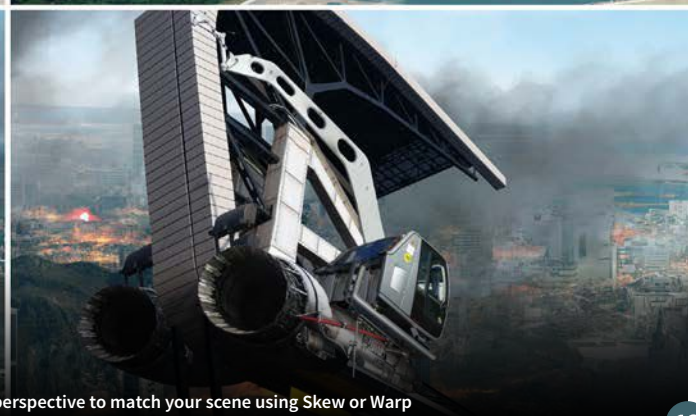
11



Add cracks to the buildings to finish off the city details



12



Take elements from industrial objects to create an aircraft then transform the perspective to match your scene using Skew or Warp

13

this step we need to add some fire and some explosions. Select a few images with fire and fireworks from your resources and start playing with them using the Screen blending mode. Knowing where the point of interest will be in the image, I decide to create an explosion

there. I combined several images which in the end result in something that I like. Start to play with adding fire around the city too. Use a layer with Screen blending mode and the Clone Stamp tool to multiply the fire here and there. Once you have done this you can

paint in some areas so that the fire will fit with the smoke you painted in the previous step.

12 The crack: Although I have added some smoke and fire, buildings still look rather new. Some cracks and holes in the buildings are



14

“Use the Skew and Warp transform tools (Edit > Transform > Skew/Warp) to bring the shapes into the same perspective as the rest of the image”

more than necessary. Blend together images of cracks and use a hard brush (as in step 02) to start destroying the buildings. When this phase is finished the city is ready and we can move to the next step; creating the attacking aircraft.

13 The aircraft: We have now reached the climax of this adventure; the moment when the protagonists are here. Although I have in my head, so far, an idea of what I have to do at this time, I am still not so sure how to show what will attack the city. What I know is that there must be some spaceships involved.

When it comes to representing spaceships or objects like that, I like to play with elements that I see every day but which could give birth to unique and special shapes.

Every day I pass by a stadium that has some pretty futuristic elements. I have noticed that the dome shape and the support columns of the stadium are very interesting, so I decide to build my aircraft from that form. For

other components which will compose the aircraft, I use some pictures of jet engines, engines, and some kind of snow bulldozer.

Use the Polygonal Lasso tool to cut out the elements that interest you from pictures and combine them together. I am really pleased with the shape that results from this technique. Then use the Skew and Warp transform tools (Edit > Transform > Skew/Warp) to bring the shapes into the same perspective as the rest of the image.

14 Details: I approach the final part of this piece when everything starts to bind together and the picture begins to tell a story. Add a few more aircrafts into the scenery and some missiles to direct the eye towards the point of interest.

One of the roles of the missiles is to add a little bit more dynamism to the composition. In the

top-right corner of the scene I have added a cloud of bombers who come to intercept the foreign ships and protect the city from destruction. I think that these additions help the story. To avoid attracting the eye too much to the ship in the bottom-left of the image I blur it a little.

Duplicate the layer and use Motion blur from the blur filters (Filter > Blur > Motion Blur). Then erase some parts from the blurred layer. The final version is not attracting the attention of the viewer and also has some speed effect.

15 The final touch: This is the end of our adventure, so all I have to do now is to lie back and with the tip of my pen add some small details here and there. Then it is time for a good glass of wine and a final look back to see from where we started. But be prepared, new adventures are out there waiting for you. I hope you liked this tutorial and that it has been helpful! ●

PRO TIPS Photobashing

The technique that I use is called photobashing. It is a technique in which photos or pieces of photos are manipulated together along with digital painting, to create a final piece. It is a very fast technique and very efficient, especially when you have to do several concepts, that must look good, in a very short time. It is also a technique widely used among artists who work in the movie industry.



The Artist



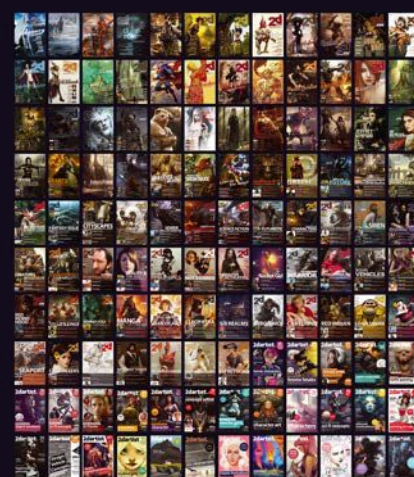
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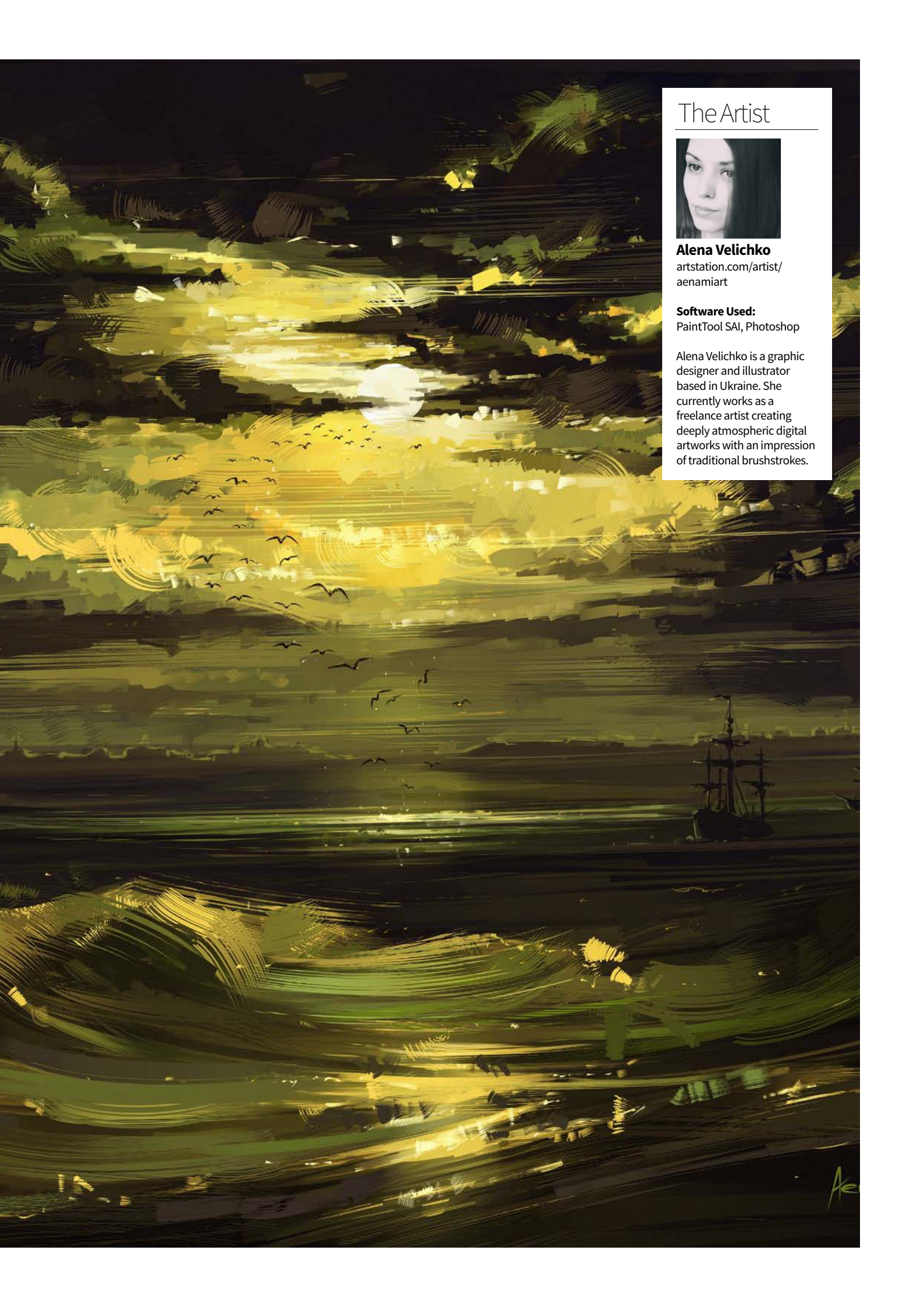
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Paint like the masters: Turner

Alena Velichko demonstrates how to incorporate the expressive style of J.M.W. Turner into your digital work ▶



The Artist



Alena Velichko

artstation.com/artist/aenamart

Software Used:

PaintTool SAI, Photoshop

Alena Velichko is a graphic designer and illustrator based in Ukraine. She currently works as a freelance artist creating deeply atmospheric digital artworks with an impression of traditional brushstrokes.

Ae

Use a mixture of brushstrokes and contrasting colors to create the impression of an oil painting...

In this tutorial I will show you how to create an abstract work in an impressionist style, which is filled with bright colors, energy, and dynamism. The focus of the tutorial is to explain how you can improve your own work through emulating the painterly style of the traditional art masters.

I will work with simple brushes and techniques using PaintTool SAI. The main difference between this software and Photoshop is that PaintTool SAI perfectly simulates traditional painting through color mixing functions. By applying brushstrokes over each other it gives the effect of a soft gradient. In this tutorial I will show you the brush settings in PaintTool SAI, and the steps to quickly and simply create an atmospheric picture in a style that emulates the work of J. M. W. Turner.

The main idea behind Turner's work is the beauty and greatness of nature. I will not try to exactly copy Turner's work but I will show you how to make a picture in your own style more alive and colorful using traditional techniques. For me it is a very interesting method of working because I think it is necessary for an artist to learn from the experience of their great predecessors. For this painting I will draw inspiration from Turner's *Fishermen at Sea* and analyze a wider collection of his work. Usually I paint warm and sunny speed painted landscapes, so I thought it would be a good experience to train myself to paint in the style of one of the greatest landscape artists.

01 Reference materials: As a starting point, use reference materials of Turner's work and learn the details of his technique. His paintings are an example of the free use of a variety of artistic techniques and an extraordinary breadth of color palette: from clear blue, red, and white colors to sophisticated shades of gray and brown tones.

I am inspired by the greatness and epic scale of Turner's pictures, which is always emphasized by the sharp color contrasts of dark and light, and hot and cold. Even in cases where he reproduced nature in moments of



Study the artist's style with references such as *Junction of the Thames* and *The Evening of the Deluge*. Images courtesy of the National Gallery of Art, Washington

01



Quickly sketch to find the most successful composition, color scheme and mood of a painting

02

silence and peace, he created a magnificent painting which reflects the huge amount of emotion. I am most impressed with the light and shadow, the richness of color and seascapes in Turner's work. Landscape-disaster is a characteristic of the majority of his works, which attracts the viewer's eye and fascinates.

Most of all, I like the works that are less detailed; where large numbers of colors mix in a single spot

on the canvas. They become one bright emotion from the artist's memories and experiences. That is what I will try to capture in my work.

02 Quick sketches: I think speed painting is the best tool to find a mood for an illustration. Take as many ideas out of your head as you can and paint on the canvas the vivid images that are in your mind. Try to introduce the main idea, composition and lighting.



Having selected a sketch, roughly plan the design and mood of the painting focusing on different planes

03



● Work on the sky and the clouds, creating volume with dark clouds on the horizon

04

it is more important that this technique allows you to work more freely and create a very emotional picture, which is important if you want to create a landscape in Turner's style.

At this stage, I don't think about the details and I try to work very quickly and create an atmosphere of drawing by dividing the landscape into multiple planes. I start by defining the horizon line, then I outline the shape of the sea and on another layer, I set a dynamics of clouds and moonlight.

If the shapes do not look interesting enough, I use the Eraser tool to correct them with the brush texture. This is really the starting point for the future picture.

“The sky is a very important part of the landscape. You can draw a very simple object against the bright sky and it will be enough to make a great impression”

04 Sky and clouds: In this step I am working on the design and shape of the clouds. I correct the composition and add dark clouds onto the horizon, which will add more volume and create the necessary atmosphere. You must remember that the closer the object, the more contrast there will be, and on the contrary, it looks far less bright as if in a fog. ►

Using a broad brush and a small sized canvas, create some quick sketches, working from large to small color patches. The small size of the canvas allows you to not be distracted by details and make sketches as simple as possible, thanks to the atmospheric bright accents and contrast lighting. At this stage it is very important to give yourself as much freedom as possible and just paint. Immerse yourself into the atmosphere of the picture as deeply as possible. Quick and sharp strokes allow your work to breathe and make it alive.

I want to portray a seascape, so I look for best variations for this work, which are the most

consistent with my mood and style of the master Turner. One sketch takes about ten minutes to create, allowing you to try out different variations and find a bright and inspiring image.

03 Color and dynamics: Choose the best sketch and define the future design and mood of the image. For this artwork I do not need a linear sketch; instead I work directly with large color spots, simplifying the forms to find an interesting stylization.

The disadvantage of this technique is that it is impossible to plan and estimate how successful the design will be in advance. The final result is always a kind of surprise. However,



● Add in a sailing boat with a soft orange light from a lantern

05

Now I draw the clouds in the background and then add more bright patches and the sun. I make sure to draw them not too detailed so that the clouds look light and airy. The sky is a very important part of the landscape. You can draw a very simple object against the bright sky and it will be enough to make a great impression. In a sea landscape I believe all the beauty of the picture comes not from the sea itself but from its interaction with the sky and the beautiful clouds.

05 Sailing boat: Now I create a layer and add a small schooner, because sailing boats are a key element of Turner's seascapes. To outline the silhouette use a soft brush.

To determine the composition of the image, create several lines which divide the work into nine parts. I paint the silhouette of the ship where the lines intersect on the left. After this I add silhouettes of people and a bright light from a lantern. I use an orange shade that looks bright on the water and on the sails of the ship.

Also, I paint the waves which add more dynamism in this picture. This style does not require large amounts of detail, so I pay attention to the lighting and the shape of the brushstrokes.

06 Water reflections: Now it is time to work on the design of the sea. Making the sea darker compared to the sky will create more contrast in the foreground and add volume. I add strips using a wide brush, making a soft

gradient and adding more light from the lantern. Now this sea visually looks calm, despite the feeling of an impending storm in the work.

For me the sea is always a reflection of the sky and completes it, which is why we need to add a lot of reflections on the water. I use dark shades against which the light is brighter. Turner's seas always look very rough and often threaten a person who is struggling with a mighty storm, which causes excitement, and I'm trying to express these emotions here.

07 Mysterious atmosphere: Now we want to make the work more mysterious. I add some light on the water and a greener tint to the clouds, which creates more contrast with the moonlight and the clouds around it appear darker.

For this work I take inspiration from the painting *Fishermen at Sea*. This landscape oil painting depicts a storm and people who are fighting against it for their lives. The image of a boat in peril contrasts with the cold light of the moon because of the firelight glow of the fishermen's lantern. Similar stories appear in many of his works and the feeling of inner restlessness and the emotional experiences of the artist give me delight. I want the storm in this work to cause a sense of threat so a cold green color looks perfect.

08 Further details: At this stage I add more details, slightly moving away from traditional painting style, by painting bright streaks in the clouds and on the water surface. In such landscapes you can use soft and fine brushstrokes but I prefer to combine them with large and contrasting brushstrokes. This adds



06



07



● Add more dynamic brushstrokes, mixing soft, fine brushstrokes with larger, contrasting strokes

“In such landscapes you can use soft and fine brushstrokes but I prefer to combine them with large and contrasting brushstrokes”

to the work a lot of dynamism and energy, so the whole picture appears to be in motion. The moon magically stands out against the dark clouds and attracts the viewer's eye, and I want to emphasize it as much as

possible. I try to take the best of the Turner's style and combine it with my own style.

09 Ships and the city: Now I add two last elements to the drawing: a city and ships on the horizon. The city is almost unnoticeable against the sky and the silhouettes of the buildings look like they are in the light fog. Ships sit on the horizon, partially hidden by the waves, which are in the foreground. Their sails are illuminated by the moonlight, and the

wooden hull remains in the shadows. For painting highlights I use light green and yellow colors.

The silhouettes of the city and ships give the painting more depth and make the composition more interesting, however it is important not to add too many objects and overload it. Simpler solutions always look more successful than more complex solutions. In the style of Turner I decide not to make the objects too realistic, therefore I paint silhouettes very loosely.

10 Final step: Finally, look over the image and think if there are any parts missing in the composition. To this image I add a flock of birds, as a nod to one of my favorite paintings by Turner. I also add details to the lighting in the form of lines and dots with a standard brush.

08

Create moonlight with a soft semi-transparent brush and the Eraser tool with a flat bristle texture. I feel that everything is perfect and save the document. Moving in to Photoshop, I do a color correction.

Unfortunately PaintTool SAI doesn't have the option to work with the color correction settings, but I like this program very much, because only PaintTool SAI gives me a feeling of working with natural materials and is very easy to learn, even for a beginner. ●

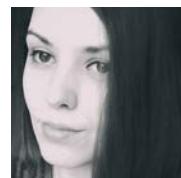


● Paint in silhouettes of buildings and ships on the horizon to give the painting more depth

09



The Artist



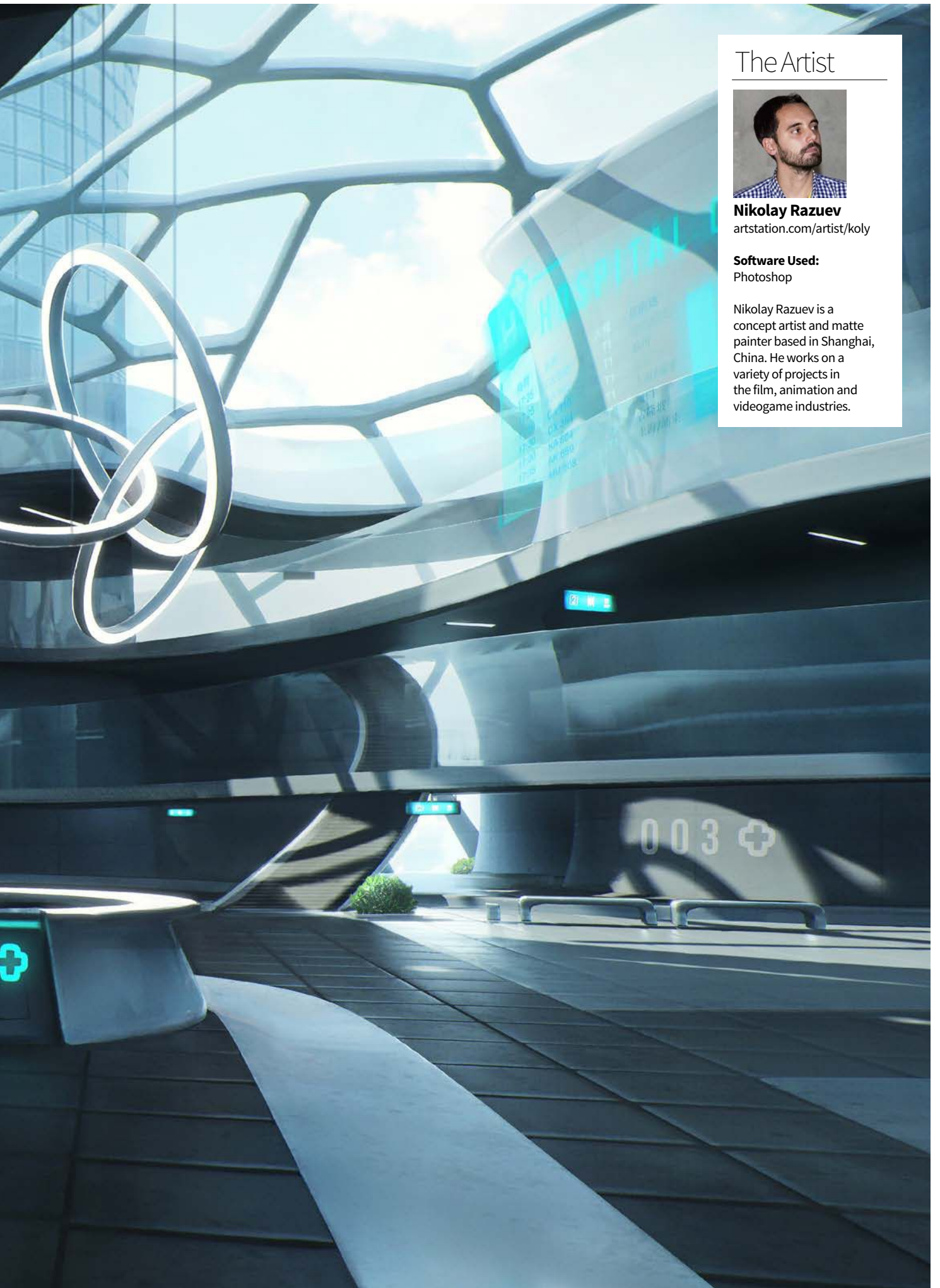
Alena Velichko
artstation.com/artist/aenamiart





Matte paint an interior

Discover how both 2D and 3D software can be used to matte paint a futuristic hospital interior [▶](#)



The Artist



Nikolay Razuev

artstation.com/artist/koly

Software Used:

Photoshop

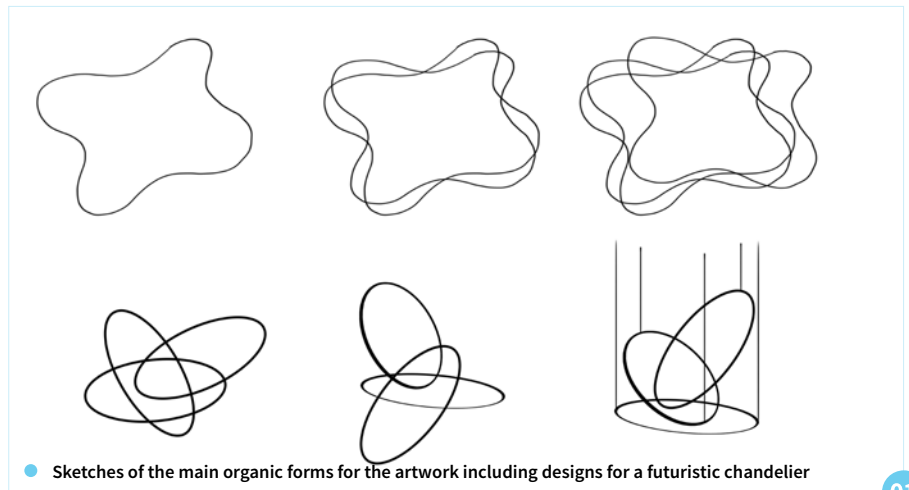
Nikolay Razuev is a concept artist and matte painter based in Shanghai, China. He works on a variety of projects in the film, animation and videogame industries.

Quickly render organic 3D shapes before matte painting an environment...

This tutorial will be useful for those who want to create more photo-realistic images using matte painting techniques. My intention is to create a matte painting of the interior atrium of a futuristic sci-fi hospital so in the following steps I will introduce you to a few 3D programs such as 3D-Coat and KeyShot which will help save you time. I will explain why it is useful to learn how to use some 3D software and show a simple way of creating a photorealistic concept if 3D is used in the beginning of the process.

I will also cover how to prepare renders and how to mix them in Photoshop. In the following steps I will show not only the technical issues of creating a matte painting but also the artistic component of the image which is much more important for any artist. To complete this tutorial you will only need a basic knowledge of Photoshop and a little bit of patience. I hope you will enjoy the process and have fun reading this tutorial!

01 Organic shapes: I think for any artist it is very hard to start a new piece from



● Sketches of the main organic forms for the artwork including designs for a futuristic chandelier

01

scratch. Before I begin to work on a serious concept, I prefer to spend some time searching for good references. I think this step is very important and incredibly productive in my work.

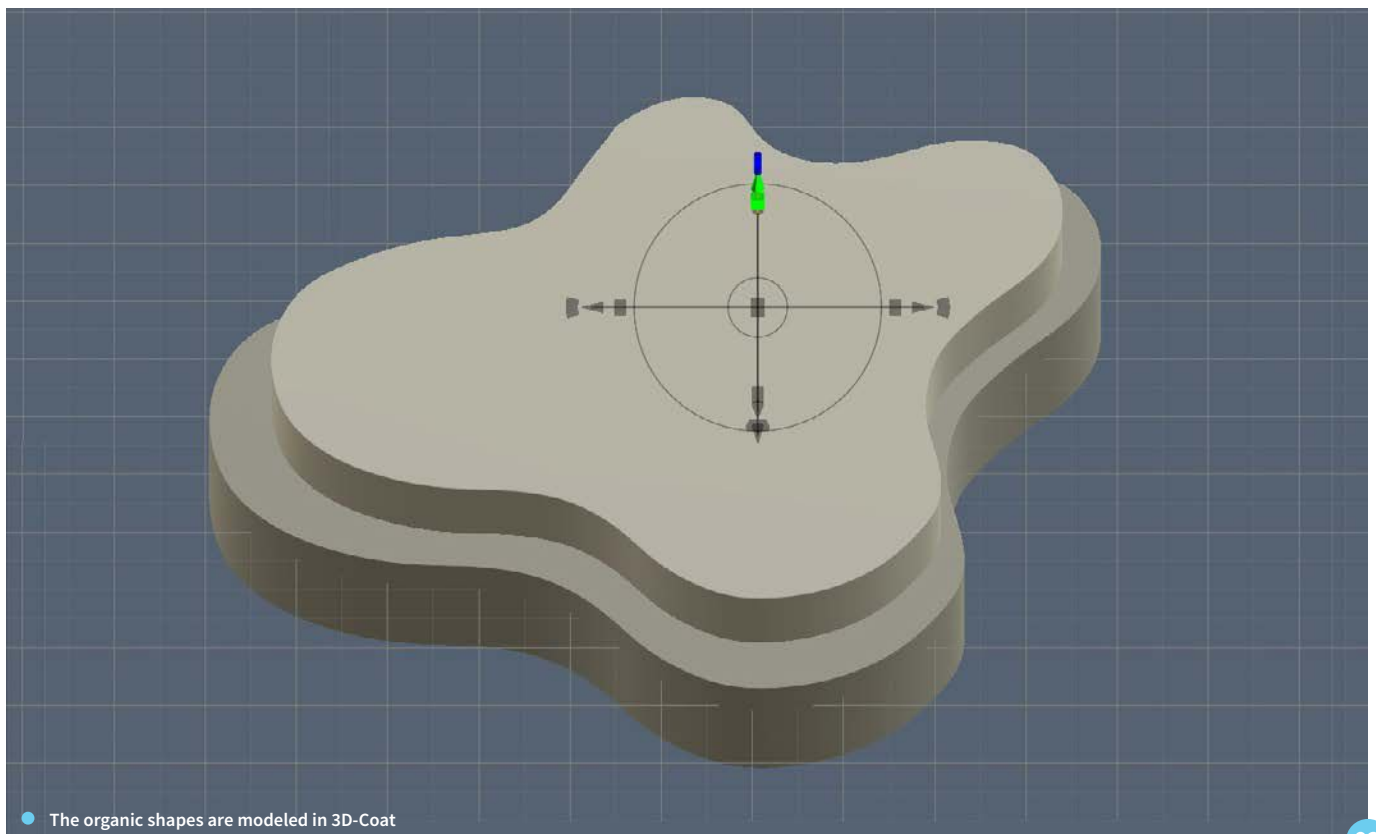
It does not matter where you find your references: the internet, books, magazines, or real life. It is only important to collect a visual library in your head. For me this first step is half of the key to creating a successful concept.

After spending some time searching for references for a futuristic hospital with a spacious hall, make some quick sketches of the main forms you want to use. I decide to make all the forms

organic and smooth. I also think that it may be interesting to have in the center of the hall some kind of art object, so I sketch a few designs for a chandelier made of three lighting rings.

02 3D sketching: The next step is to start sketching in 3D. I like to use the term sketching for this 3D work because it captures the essence of this process. For me, the best program for 3D sketching is 3D-Coat, a unique program any 2D artist can start to feel comfortable using very quickly.

3D-Coat at first sight is reminiscent of ZBrush but it has an advantage as the user can almost



● The organic shapes are modeled in 3D-Coat

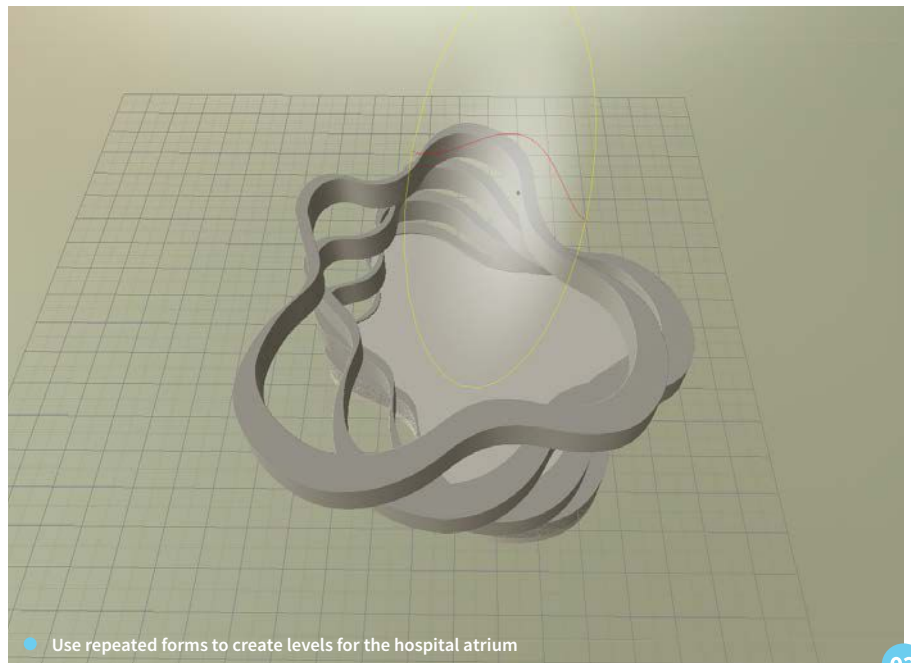
02

“Set up all of your shortcuts so that they are similar to Photoshop which will give you more confidence and speed”

paint in a 3D space with it. 3D-Coat is also well suited for organic modeling and hard surfaces which I think are the best tools for the concept artist or matte painter. Use it here to paint in 3D the main organic shapes which you sketched in the first step.

03 **Main shapes:** Because the image we want to create is completely static, you do not need to think about polygons when you model or follow the number of polygons. Knowing that 3D-Coat gives you huge power, set up all of your shortcuts so that they are similar to Photoshop which will give you more confidence and speed in your work process.

At this stage, I am still very abstract in my ideas but it is already clear that these organic forms may resemble floors. I think that three levels and a floor surface should be sufficient for the futuristic hospital, so I choose a rhythm for the forms and then move on.



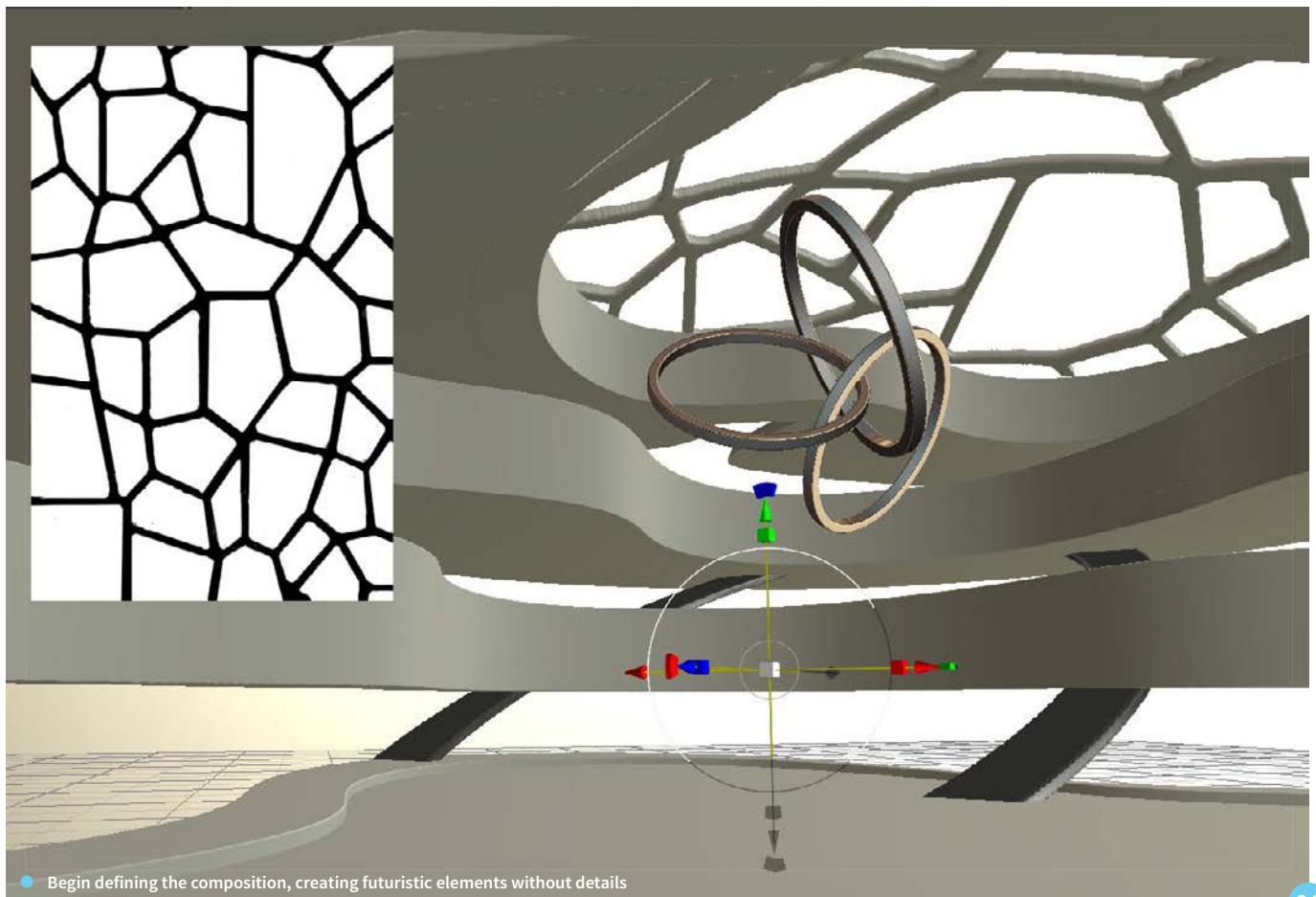
● Use repeated forms to create levels for the hospital atrium

03

04 **First composition:** Now let's begin composing the image. Try to think abstractly and about large forms first of all. I want to keep everything very simple, without extra details, because I want to focus on matte painting techniques. I plan to make the ceiling transparent with a cool looking

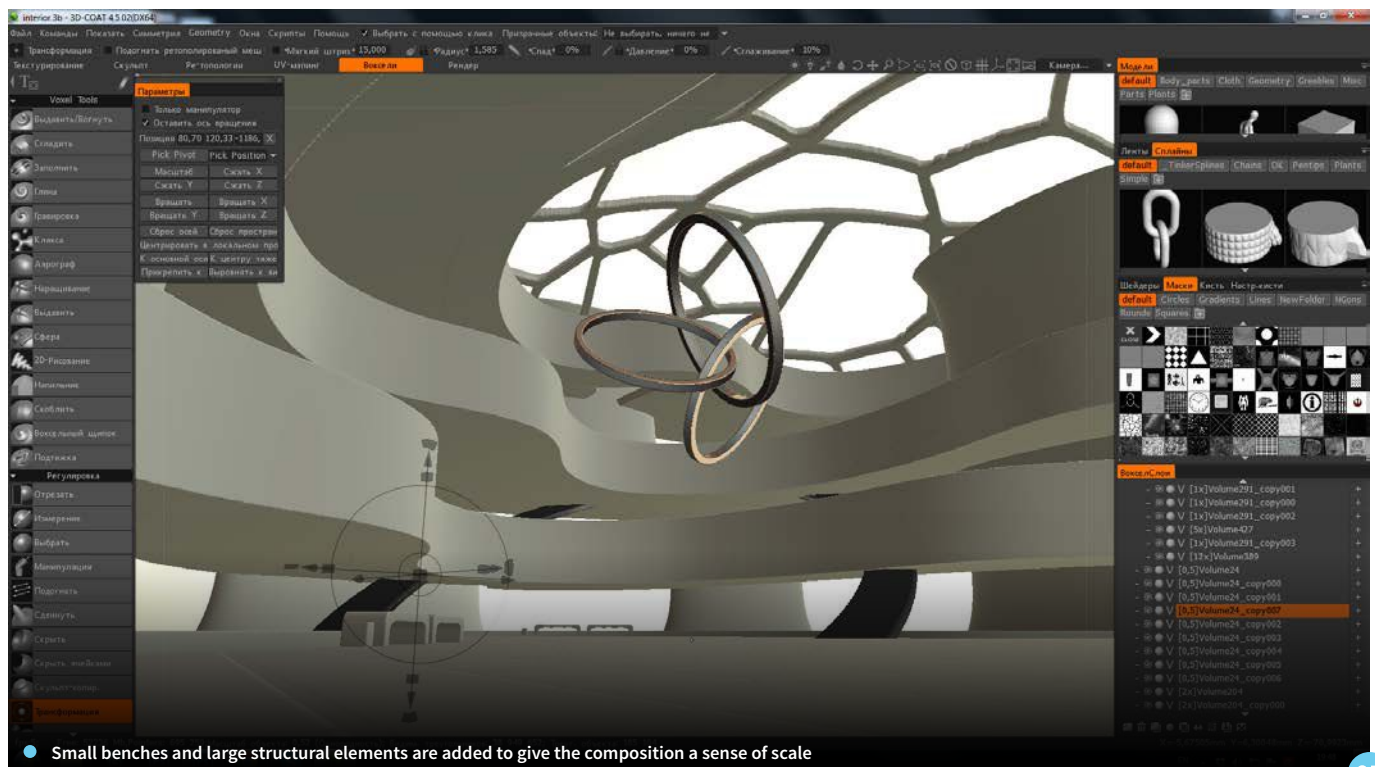
pattern on the window frame. I also build a few floors that will become the atrium and some elements like an escalator and light rings for the chandelier which inspire my composition.

05 **The indices of scale:** With the angle and composition of your piece defined, ▶



● Begin defining the composition, creating futuristic elements without details

04



05

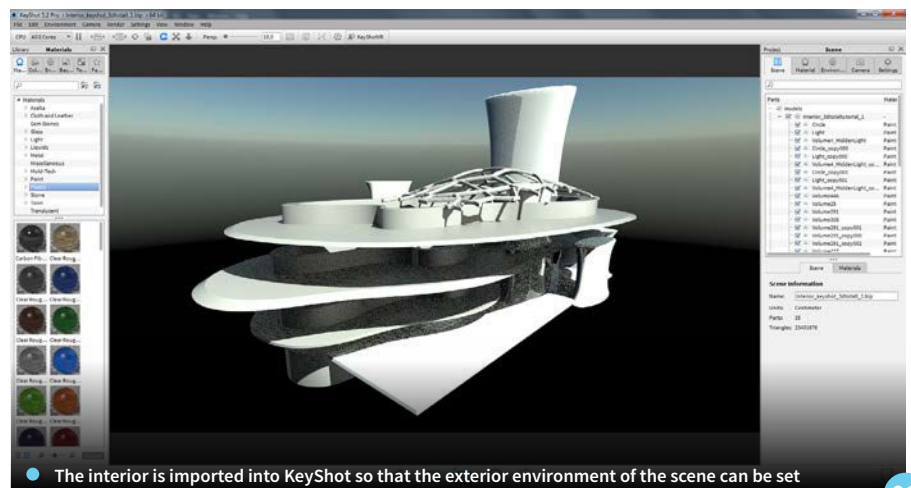
“Depth passes are very easy to use for aerial perspective or fog, and layers passes are particularly useful for quick selection of objects”

add some elements that will give the viewer a greater understanding of the size and scale of this interior. Familiar objects such as benches or poles, are a good way to show the scale and size of the interior, in the absence of people. I decide to use simple benches to show the depth and scale of the futuristic hospital interior.

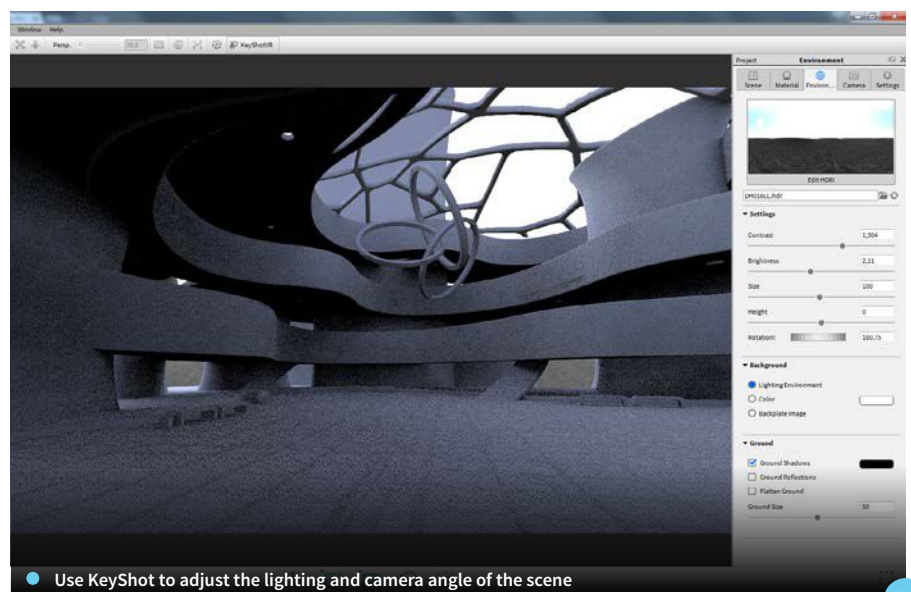
The benches I make may be the smallest objects in the scene, and although they are very simple they make the whole scene appear more complicated and interesting. I also add a few big structures in the background to indicate walls or floor supports. I like the flow of the lines in this composition, which are exactly what I want for this concept.

06 Jump into KeyShot: As I said before, because we are working in 3D-Coat we don't need to think often about the number of polygons; think only about the design of all the forms. But how do you render it you may ask? The answer is very simple: use KeyShot.

KeyShot is a simple program with a friendly interface that is immediately likeable. You



06



07

can use it to render your work in real-time with millions of polygons. Of course it is important to remember that you are working with a static illustration, not an animation.

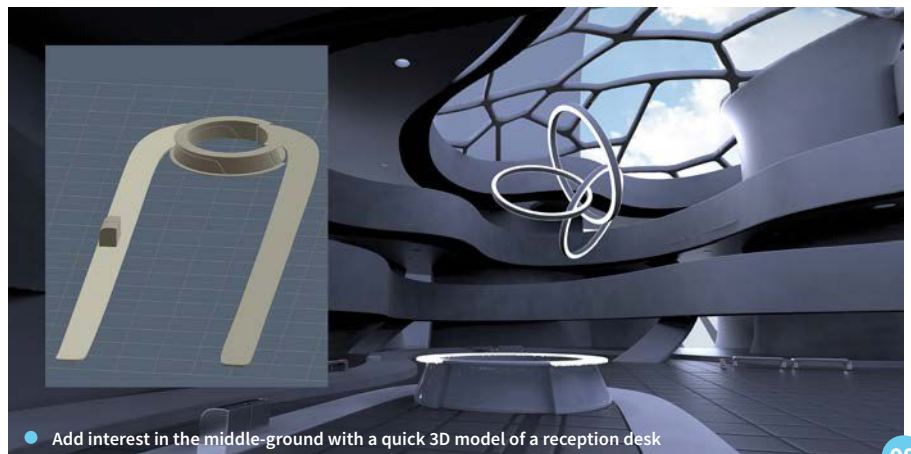
I import my interior into KeyShot and then choose an exterior environment for my composition. I decide to set my hospital image in a sunny day, and using KeyShot means I can change the position of the sun without any problems.

07 KeyShot render: As you have probably figured out I am looking for the easiest and fastest way to work. KeyShot gives me a lot of opportunities and benefits to work with lighting and materials. But as I mentioned before, my goal in this tutorial is to show you how I apply matte painting techniques in the creation of futuristic interiors.

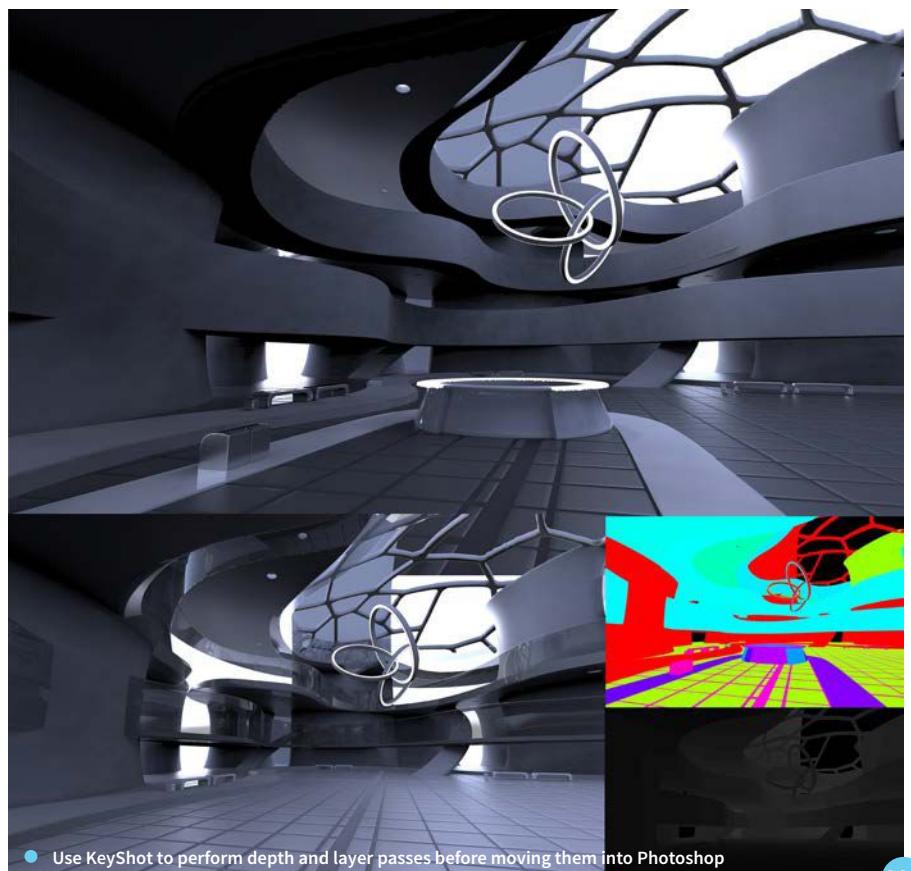
So it is time to make your first render of the futuristic hospital. In KeyShot you can change the lighting directly and choose a good camera angle very easily and quickly. After selecting the correct angle, make a test render.

08 Middle-ground: I see that my image looks too empty and lifeless so in this step I will try to add a middle-ground object to create some interest. This could be a cylindrical reception desk so I make a quick model in 3D-Coat and take it back to my scene in KeyShot. At this stage, I also choose to use an HDR diffused ambient light for my interior.

09 Render passes and Photoshop: KeyShot allows you to perform render depth passes, and render layer passes which I use very often. Depth passes are very easy to use for aerial perspective or fog, and layers passes are particularly useful for quick selection of objects. In addition to the passes, I usually render several different options of materials. After performing the passes, combine all the passes together in Photoshop. ▶



08



09a

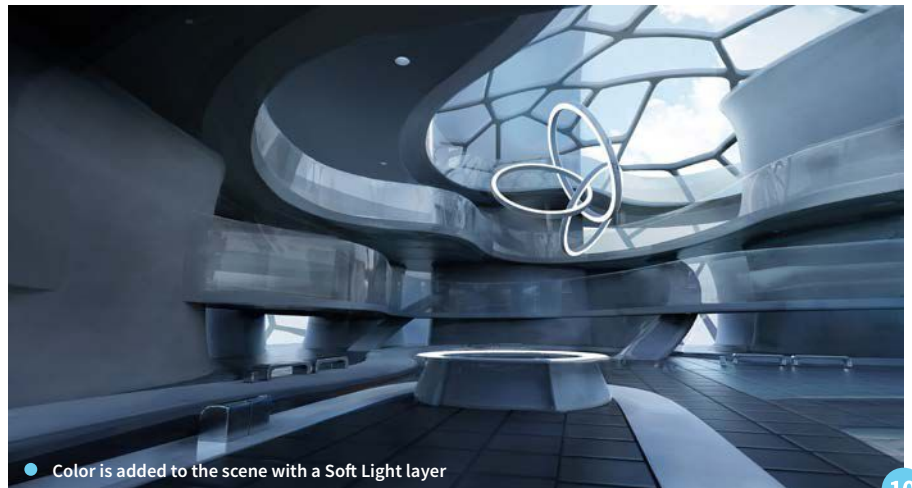


09b

10 **Adding colors:** Now that I have combined the passes I add more saturation to the colors. Add one layer on top of the image with the Soft Light blending mode. You can use any blending mode that you like: Color, Overlay, Multiply, and so on, the main point is to put colors into the concept. Because I am working with diffused light in this image it is easy for me to change the mood and color palette on the image.

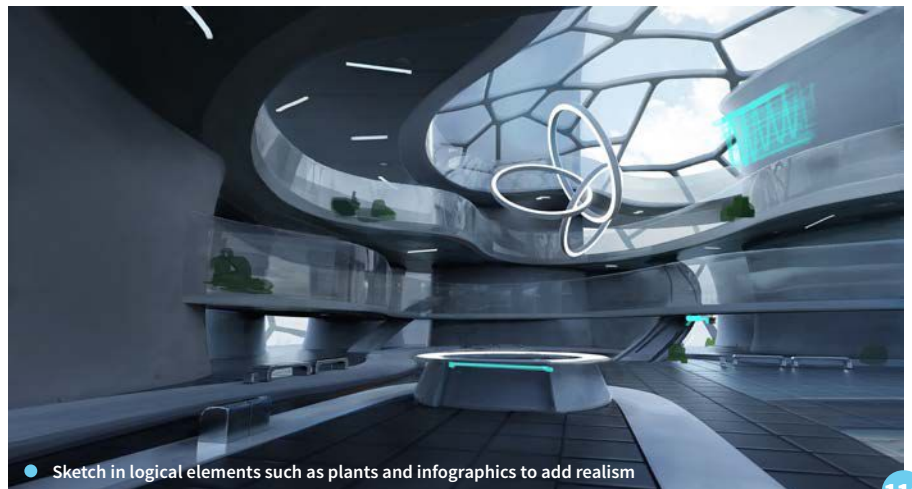
11 **Additional elements and sunlight:** I do some quick sketches of the elements I want to add to my interior. It is logical to see some plants, infographics and lights in a hospital atrium. Now I also realize that I want there to be a strong sunlight to make the interior more positive and pleasant. With these details in mind everything is ready for painting.

Working with brushes is very important. The main idea of the paint-over is to hide the manufactured 3D look in the image. I spend a lot of time of smoothing the edges, gradients, and shapes as needed. I then do one more additional render with light which is actually very easy to make. I assign a black matte material for all the objects and then choose the direction of the sun. I will return to this pass in the final steps.



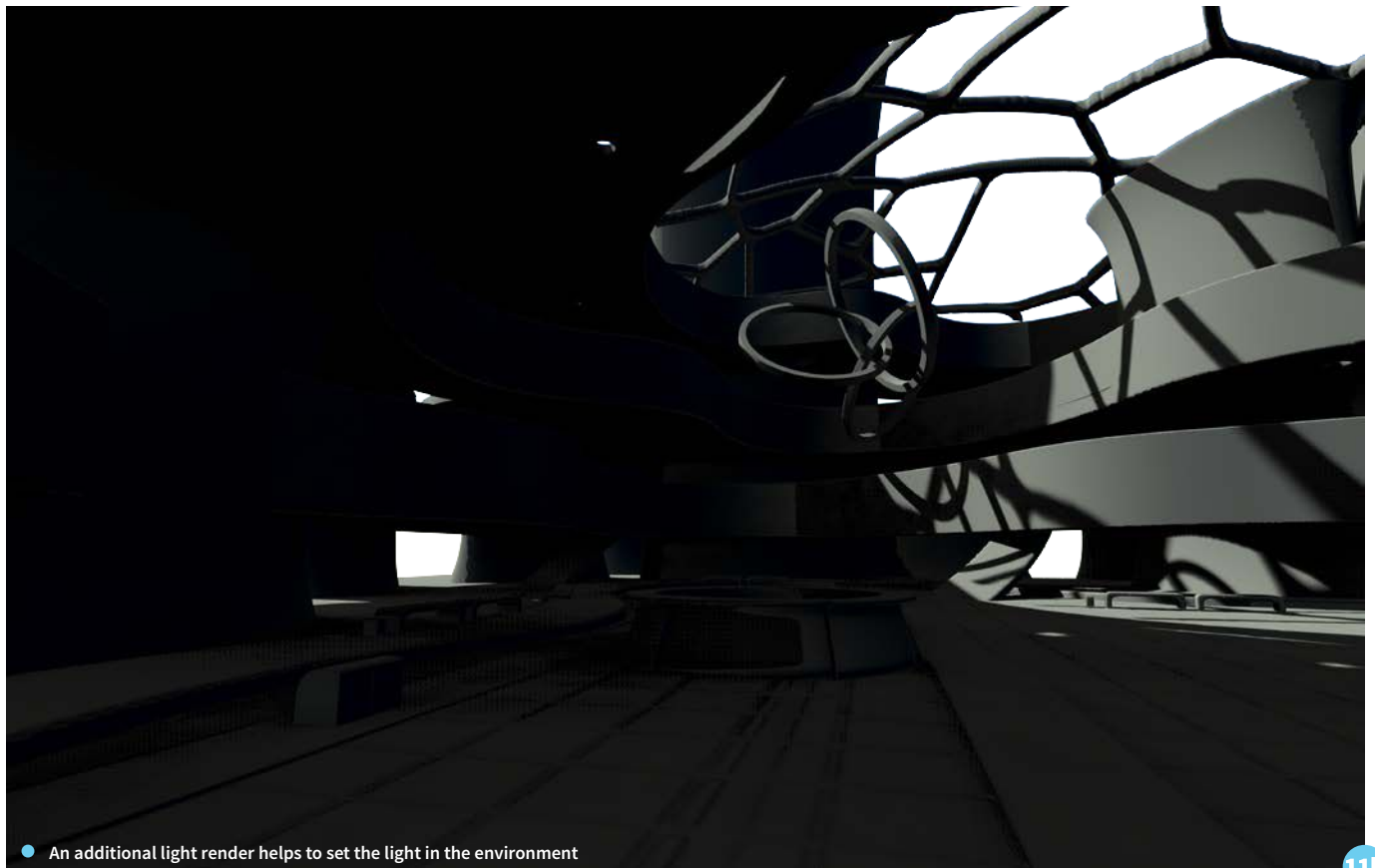
● Color is added to the scene with a Soft Light layer

10



● Sketch in logical elements such as plants and infographics to add realism

11a



● An additional light render helps to set the light in the environment

11b



12

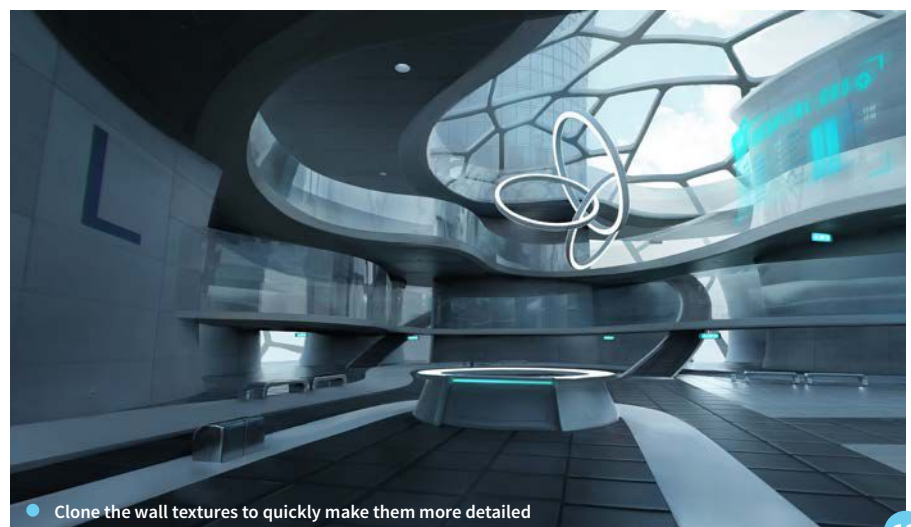
12 Adding photo elements: It is time to add more details. As you probably know matte painting techniques involve the use of photos. I like to use my own photos I have collected when traveling and over time I have accumulated a large collection.

You never know what will come in handy in your future work. I choose elements that I feel are appropriate from the pictures, cut them out, change their colors and then paste them into my interior. Use Levels, Curves and Match Color to integrate your elements. As you can see in this tutorial I use 3D rendering as a base and redraw my concept many times over with painting and photo textures. I create a placard for my futuristic hospital and I decide to add textures to the wall and floor with the Soft Light blending mode.

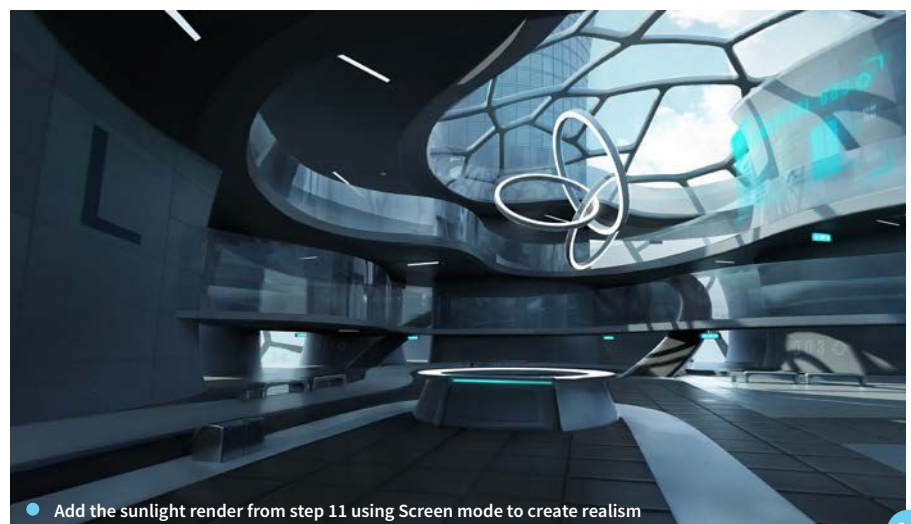
13 Wall texture: Clone the texture of the walls onto all the vertical surfaces. They become more detailed as a result and appear to be made of a metal material. When you are applying textures and adding elements it is important that you remember to maintain the scale of your scene.

14 Light and sunlight: To make the ceiling more interesting, add lights in a chaotic manner. In step 11 we made a render with sunlight, and it is now time to apply it. Add the render on top of all the other layers in Screen mode. The added sunlight enhances the realism in the image.

15 Plants and final touches: To create an even greater sense of comfort and



13



14

warmth, I add some plants. Additional green color converts the almost monochrome image into a livelier interior which is pleasant to the eye.

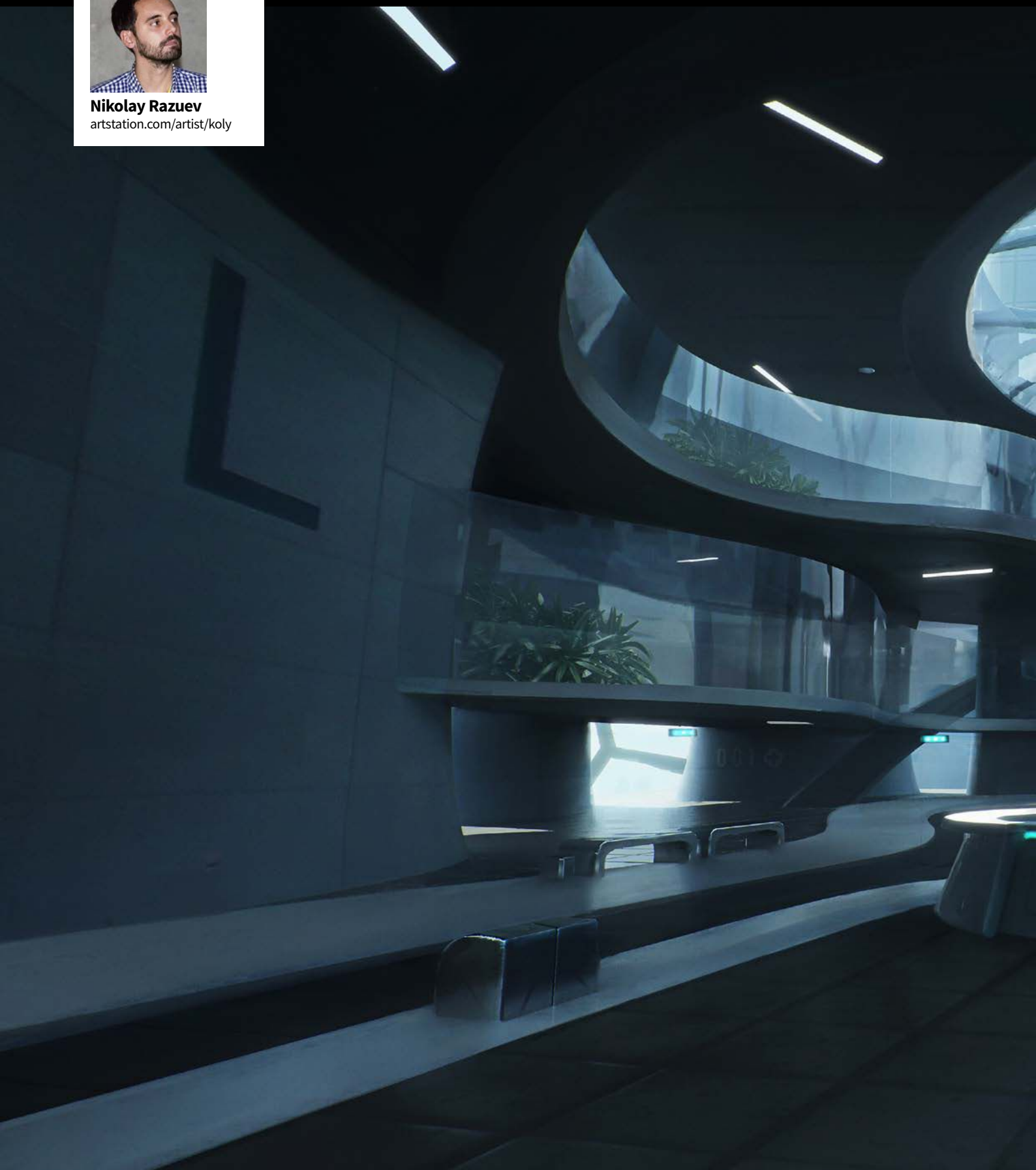
The final touches are also very important. Because we have been working with photos,

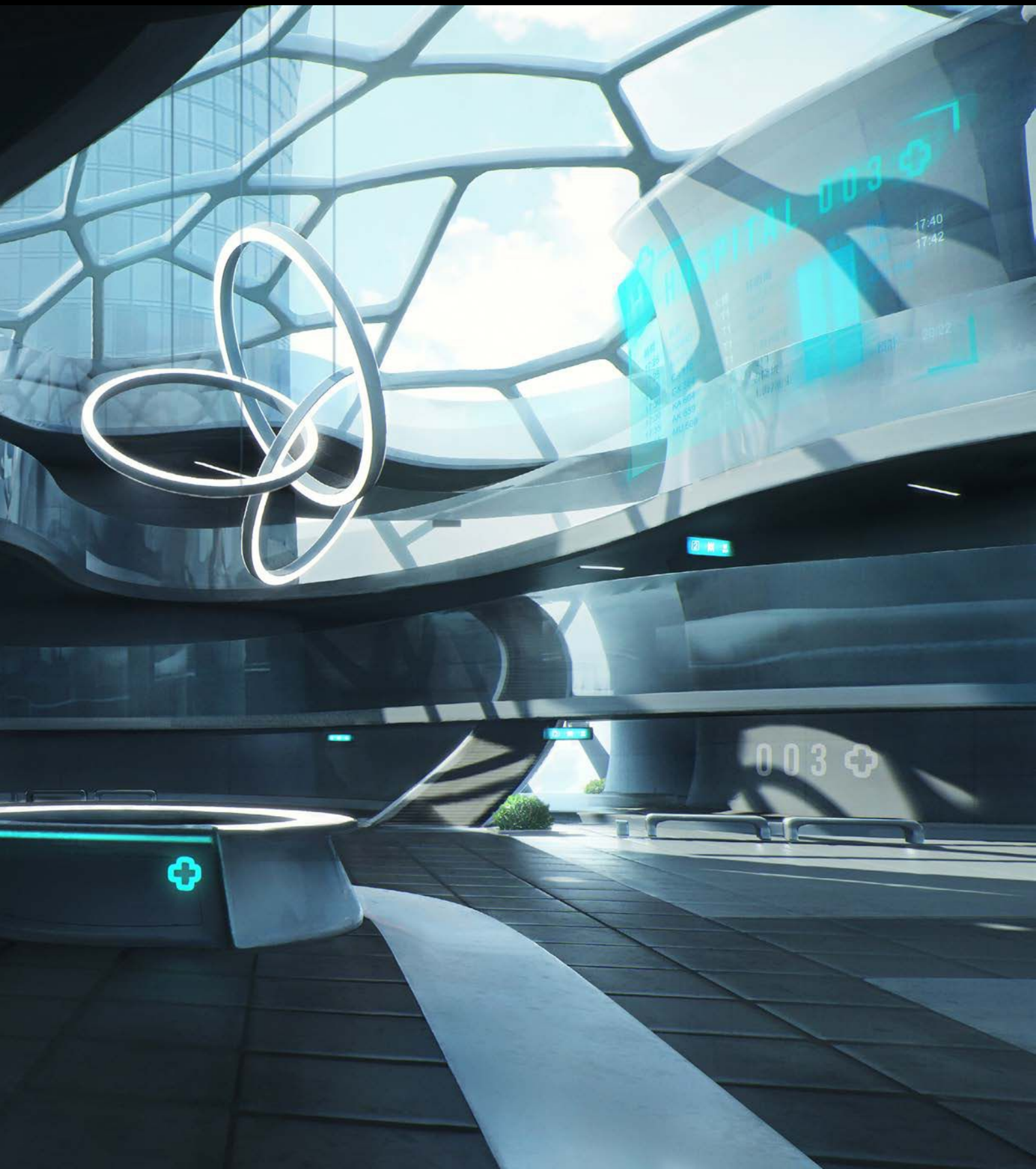
we need to set a uniform texture and unite all the elements together. Use the good old trick of duplicating layers, blur the image slightly, and then add grain and chromatic aberration! I hope you have enjoyed the process and will find some of my advice helpful in your work. ●

The Artist



Nikolay Razuev
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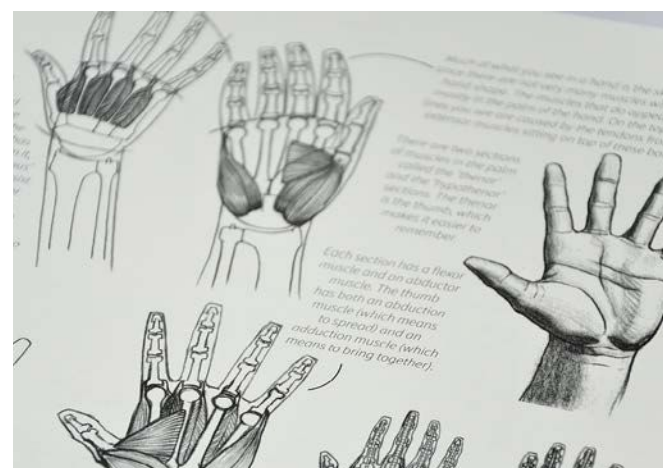
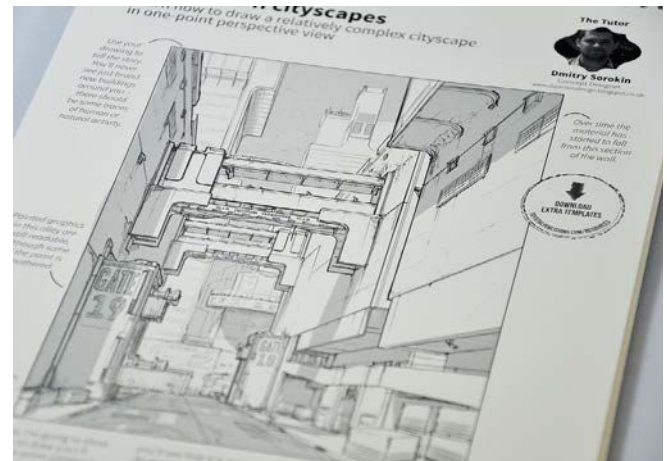
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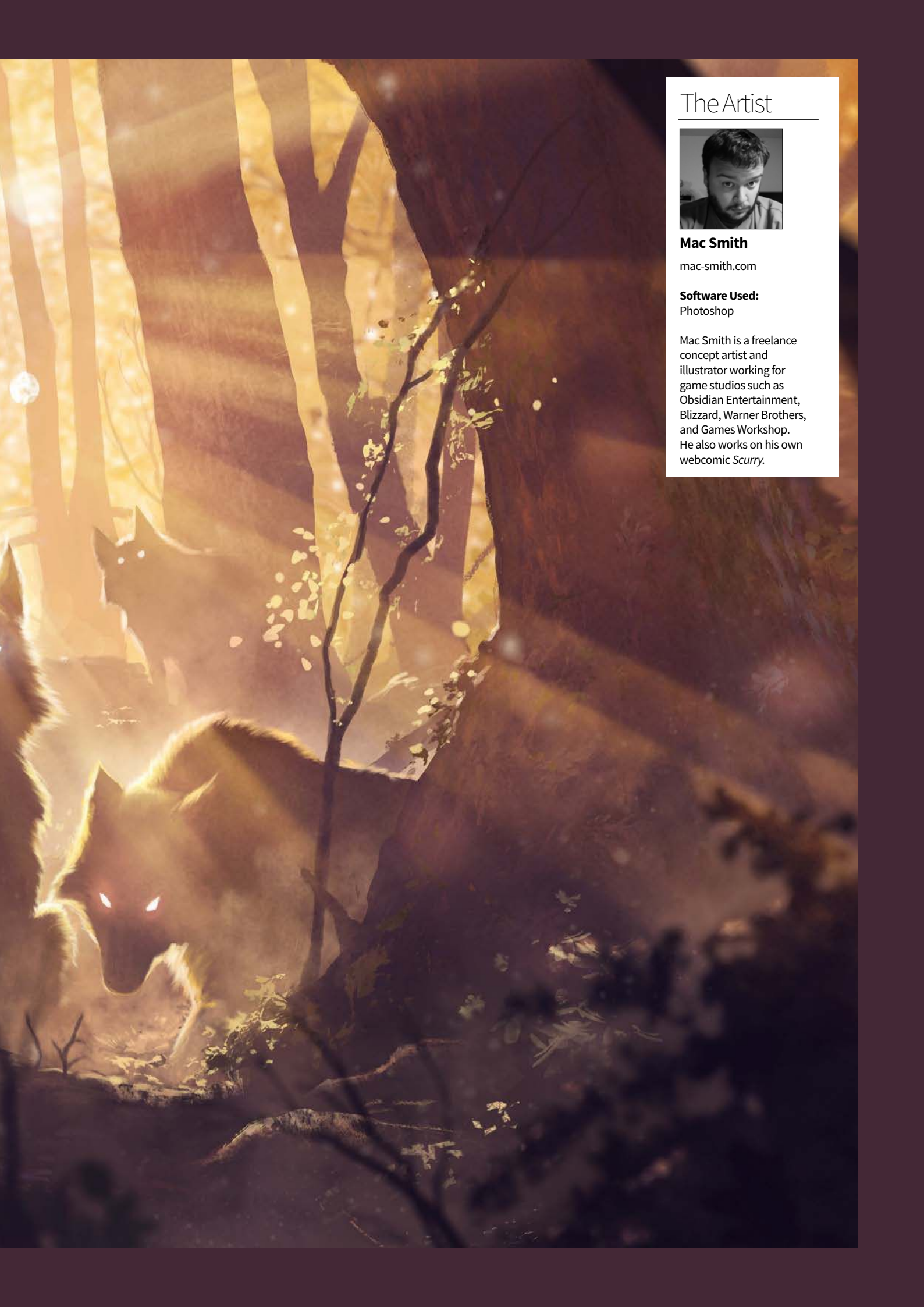




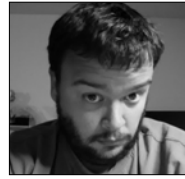
Painting atmospheric lighting

Mac Smith demonstrates how he created the luminous teaser illustration *Beyond the Fence* for his webcomic *Scurry* ▶

All images © Mac Smith



The Artist



Mac Smith

mac-smith.com

Software Used:
Photoshop

Mac Smith is a freelance concept artist and illustrator working for game studios such as Obsidian Entertainment, Blizzard, Warner Brothers, and Games Workshop. He also works on his own webcomic *Scurry*.

Learn how light rays and dappled effects can be used to capture interest...

For this tutorial, I will walk you through the process of creating one of the pages in my comic *Scurry*. As I have to create over 80 pages for the first book alone, I needed to work quickly to get the effect I wanted without getting too bogged down in details, so I have developed a few techniques to help me.

Creating a webcomic with a painterly style like this requires not only speed but also organization and planning, so I am always mindful of keeping things on their proper layers until near the end. Things don't always go according to that plan, but it still helps to start with one.

This scene *Beyond the Fence* serves as a teaser for dark characters that appear later on in the story, so I wanted to keep the



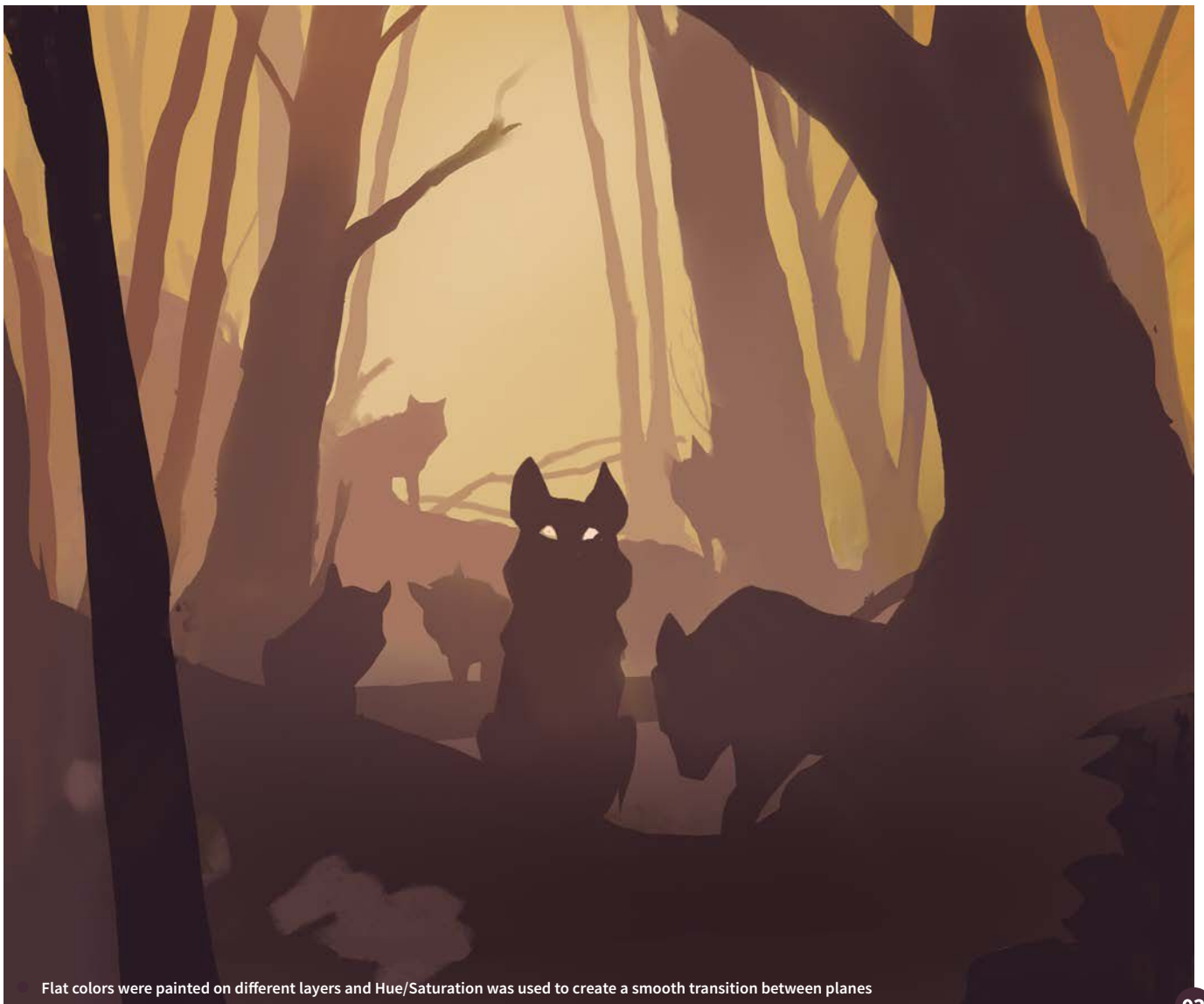
● A rough sketch made with a basic round brush helps to create a strong composition

01



● Basic lines on a separate layer acted as a guide later in the process without appearing in the finished work

02



Flat colors were painted on different layers and Hue/Saturation was used to create a smooth transition between planes

03

wolves in silhouette to create a sense of mystery and foreboding until I was ready to fully reveal them later. I added layers of dust and atmosphere to further obscure their form. For the colors, I knew it was going to be very warm, with a fiery yellow sun glowing through the canopy, but much of the light would not reach the forest floor, so there would be a lot of cool purples in the shadows. In this overview I will show you how I used atmosphere and lighting to quickly create a sense of mystery.

01 Sketch: I started off with a very rough sketch using a basic round brush. I sometimes try a few different viewpoints and poses until I find something I like. My main concern here was with getting all the required elements into the painting and making sure the composition would work. The drawing could be little more than shapes and stick figures,

as long as it helped me visualize the scene I wanted. This page called for a large panel showing a wolf and his pack-mates emerging from the forest as the sun sets behind them, signaling that things are about to get a whole lot darker for our heroes. I knew I wanted them on a few separate planes going back into the painting to give the impression that there are many more wolves hidden deep in the woods.

02 Drawing and basic color wash: I lowered the opacity of the sketch and drew over it again on a new layer, this time being more careful. Since this was for a painted comic and the lines would not appear in the final result, I did not get too detailed with my drawings or spend time on line quality.

By keeping the lines ugly (but as accurately placed as possible) I did not have to stress about destroying pretty lines later. As the wolves would

be in silhouette anyway, there was little need for details. However, the silhouettes were very important, so I paid attention to those shapes.

03 Flat colors: Working from back to front, I used the Lasso tool to make selections around the trees and wolves on each plane and filled them with color. I created a new layer for each plane, and used the eraser or brush to alter the silhouettes until I had something I liked.

There were six distinct layers (including the background). I locked the transparency on each layer and used an airbrush to add a little variation in the color. I used gray-red for the foreground layers which became warmer and yellower as they receded into the background. I tweaked these layer colors individually using Image > Adjustments > Hue/Saturation until I got a smooth transition from foreground to background. ►

“Moving the selection around before blurring made the rays less symmetrical, as the blur effect uses the center of the selection as its center point”

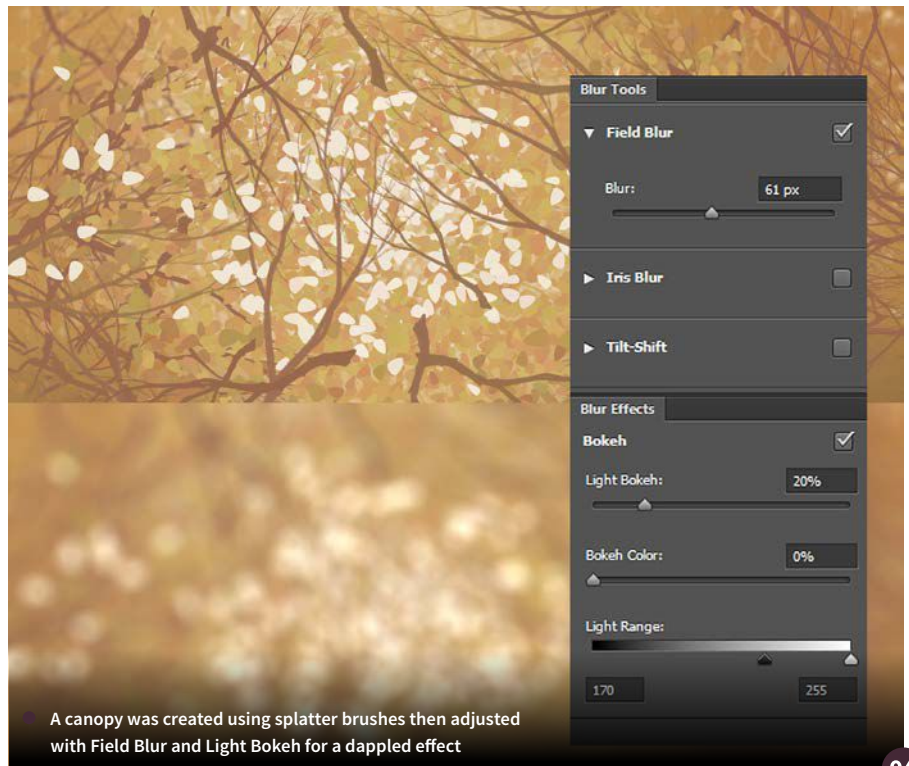
04 Background: For the distant background tree canopy, I wanted to create the effect of sunlight shining through the leaves and branches. I used various splatter and branch custom brushes to create something that approximated the light coming through the treetops. It did not have to be pretty since I was going to blur it using Field Blur (Filter > Blur > Field Blur) to be sure to get a few bright specks in there.

In the Field Blur panel that opened up, I adjusted the blur slider until I found the perfect spot that blurred the layer into little blown out circles. The exact amount varies from piece to piece, so I had to play around with it until I found the correct amount. The blur created some fuzzy circles of light poking through the branches. Upping the Light Bokeh slider popped out the bright lights a bit more.

05 Light bloom: Then I wanted to add a bloom of light rays bursting through the leaves. To get this effect quickly I used a splatter brush on a new layer to make some orange dots. Then I used the Elliptical Marquee tool to select a big circle around them, leaving plenty of room inside.

Next I used Radial Blur (Filter > Blur > Radial Blur) set to Zoom at 100% to create the rough effect of light rays. I repeated this a couple times to really stretch out the light rays. Moving the selection around before blurring made the rays less symmetrical, as the blur effect uses the center of the selection as its center point. I duplicated the layer a few times to increase the opacity, and then flattened them together. Then I brightened up the center with a soft brush. Finally, I set the layer to Screen and overlaid it over the rest of the image.

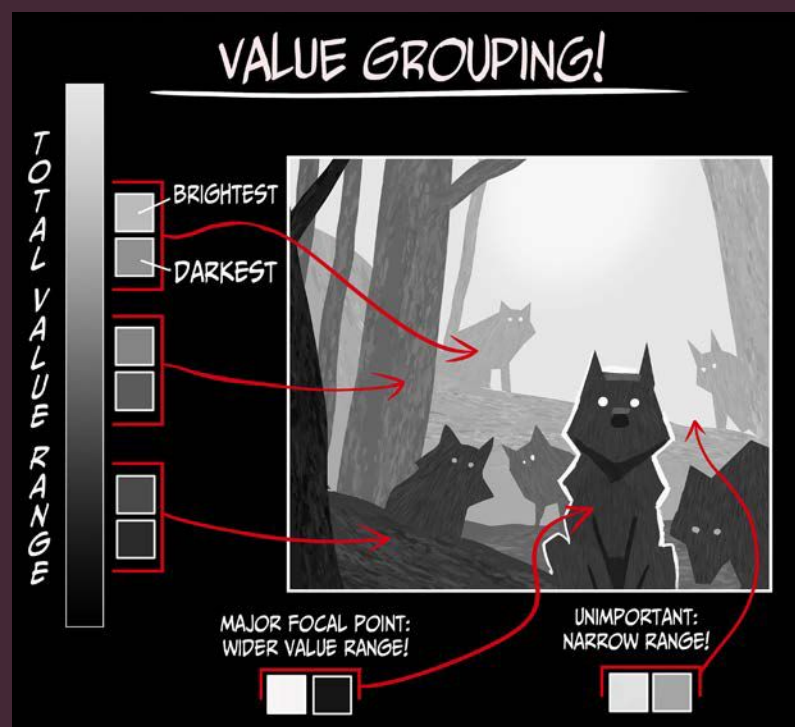
06 Individual light rays: To create more individual rays, I used the Polygonal Lasso tool to select some basic triangular rays. I filled them with color and selectively either blurred or erased the edges. I also erased here and there with a cloud brush to simulate smoke and fog in the air. Then I dropped the opacity.



04

PRO TIP Value grouping!

In order to keep things easily readable, remember to keep the value range on a plane very narrow and separate from those in front or behind it. In the case of this picture, even the darkest areas of the background are brighter than most of the brightest parts of the middle ground. If the background and foreground share similar values, then not only will you lose the illusion of depth, but it can be very hard to see what is going on. Alternatively, you can give focal points a more extreme value range while keeping less interesting areas more muted.

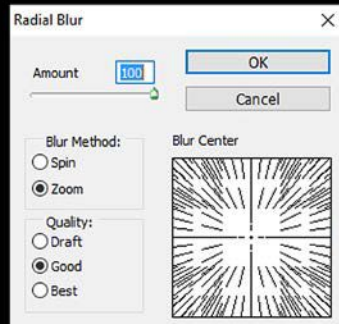


I wanted the light rays to radiate from the bright center light, so I moved them around or transformed them to fit, sometimes layering them on top of each other. I added a few random ones here and there, and selectively placed a few over the wolves. I changed the layer to Screen and placed them on top. I added more light rays later but this would do for this stage.

07 First detail pass: Turning off the light ray layers, I started working up the details, working back to front and still kept things on separate layers. I added smaller branches and leaves, added some very subtle texture to the wood, and worked on the wolves a bit more. When light hits a furry animal from behind, it will shine through the edge of the fur and create a bright outline around the animal. This can really help bring the viewer's focus to the animals.

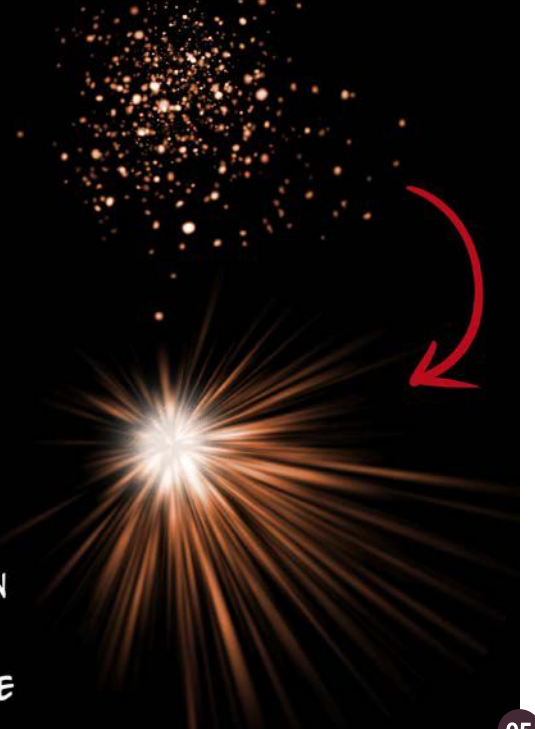
I used the Smudge tool with a bristly brush and lightly dragged along the edges of the wolves to make it look like fur. As this is a ►

- 1.) PAINT SPLATTER
- 2.) MAKE A LARGE ELLIPTICAL SELECTION
- 3.) RADIAL BLUR x 2



- 4.) DUPLICATE LAYER A FEW TIMES, FLATTEN
- 5.) WITH A SOFT BRUSH, LIGHTEN UP THE MIDDLE

- Creating a bloom of light gave the impression of sunlight bursting through the trees



05



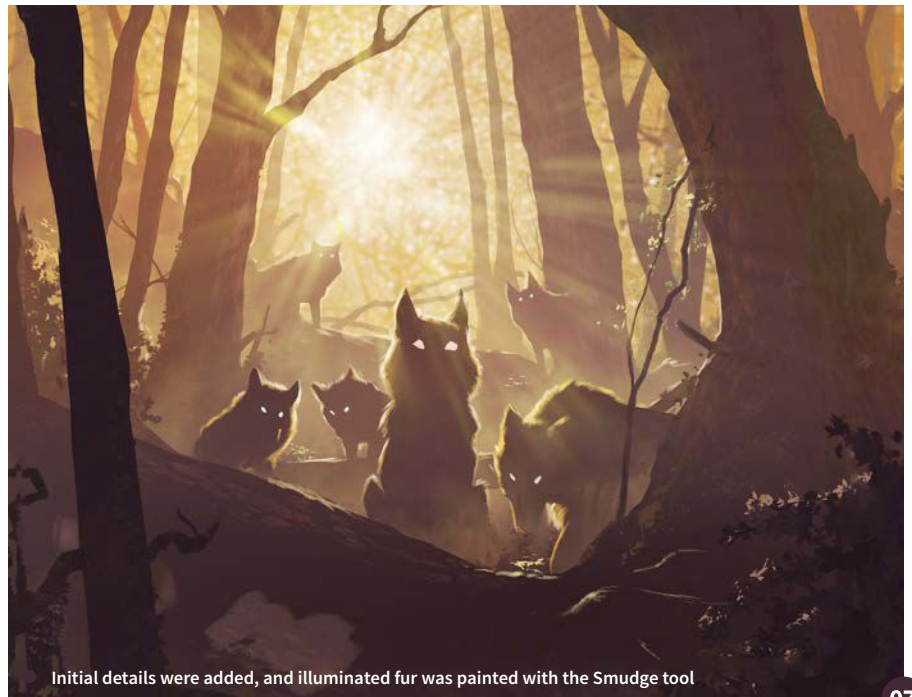
The Polygonal Lasso tool is used to make additional light rays

06

comic and I needed to move quickly, painting individual hairs would take far too long, so this was a quick way to give the impression of hair without getting bogged down in details. I also gave them glowing eyes to enhance the mystery. They look like trouble...

08 Adjustments: I used a Levels adjustment layer to punch up the contrast, and then added a Selective Color adjustment layer to tweak the colors. I used the Selective Color adjustment to independently change the color of the image's highlights, mid-tones, and shadows (or whites, neutrals, and blacks in the panel) without altering the others.

I made the mid-tones a little redder, and added more magenta and blue to the shadows. The contrast between warm lights and cool darks really brought it to life. I also created a Soft Light



Initial details were added, and illuminated fur was painted with the Smudge tool

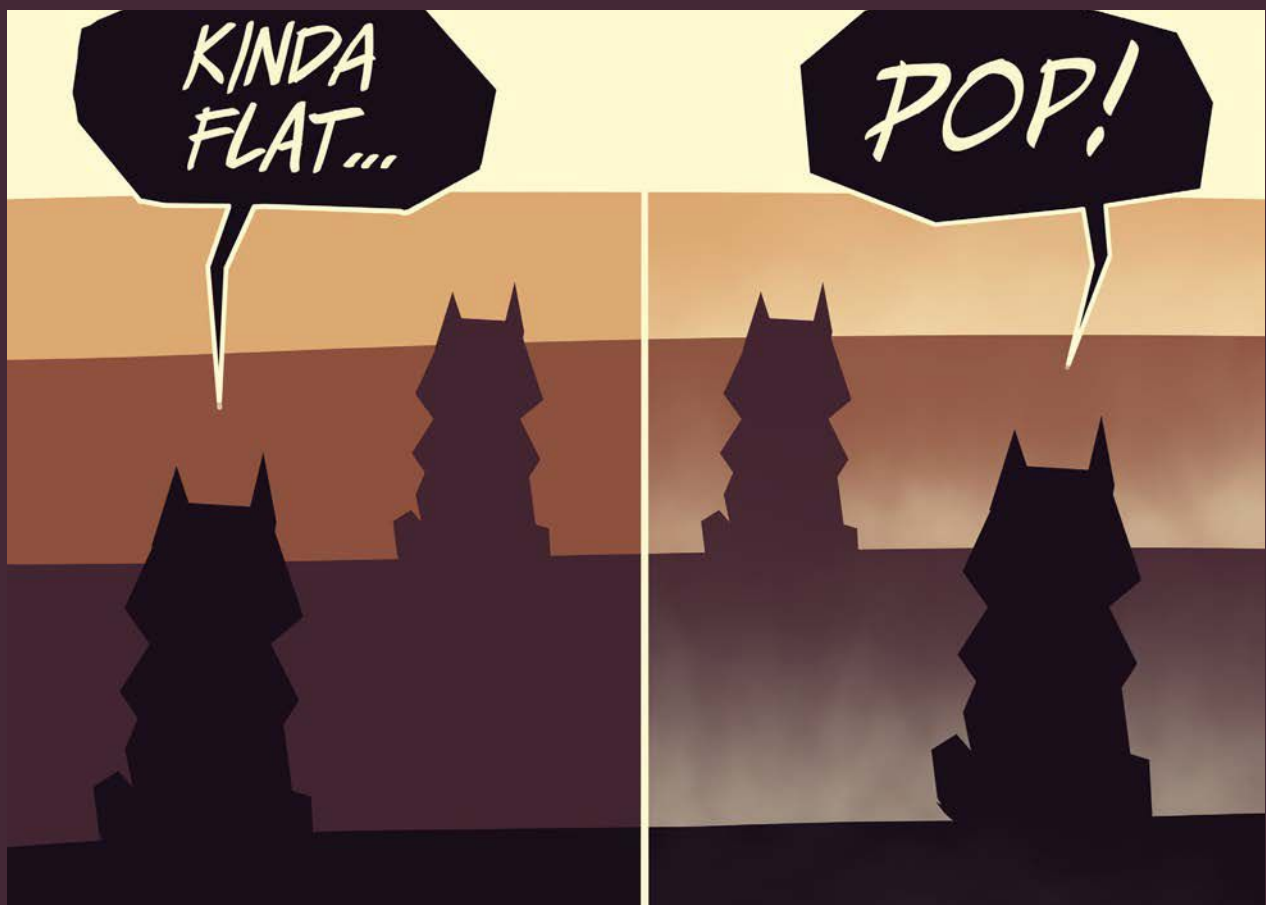
07



PRO TIP

Atmospheric perspective trick

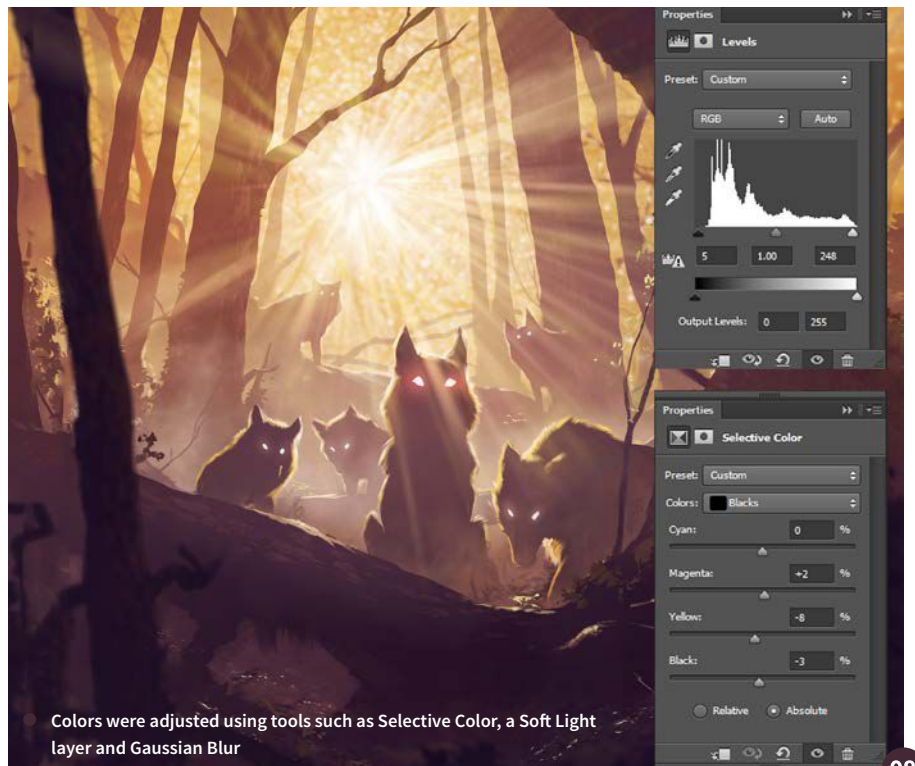
If a foreground element is blending into the background, try adding mist to the bottom of the background, behind the foreground. This will pop the foreground out without sacrificing the overall value range. Doing this multiple times creates alternating light and dark areas that can be used to add more depth in a painting.



layer and made the eyes glow a bit more. Then I blurred the foreground with a Gaussian Blur.

09 Final details and effects: I worked on the final details and added some more atmospheric particles in the air. I then went back and refined the wolves' shapes and added a few more weeds and sticks in the foreground. In between the layers, I added misty fog with a cloud brush to pop out the major elements and create a greater sense of depth. Then I turned the light ray layer back on and added a few more light rays.

I also painted in a few dust particles with a custom splatter brush. Using the Field Blur filter on the dust motes can create an interesting bokeh (lens blurring) effect. Finally, I blurred the foreground layer a little more as well as the outer edges of the picture to keep the focus on the wolf pack and I was done! ●



⚡ PRO TIP Focus, focus, focus!

Our eyes (or a camera) can only focus on a small area at a time. We can only see clearly at a certain depth and center point, depending on where we are looking.

Everything beyond that, both side to side and forward and backward, becomes progressively more out of focus. Use this to your advantage to selectively bring the viewer's focus to the areas of interest you choose.

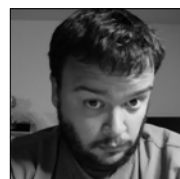


08





The Artist

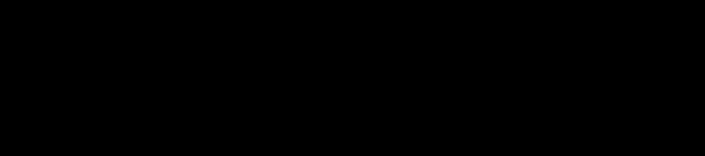


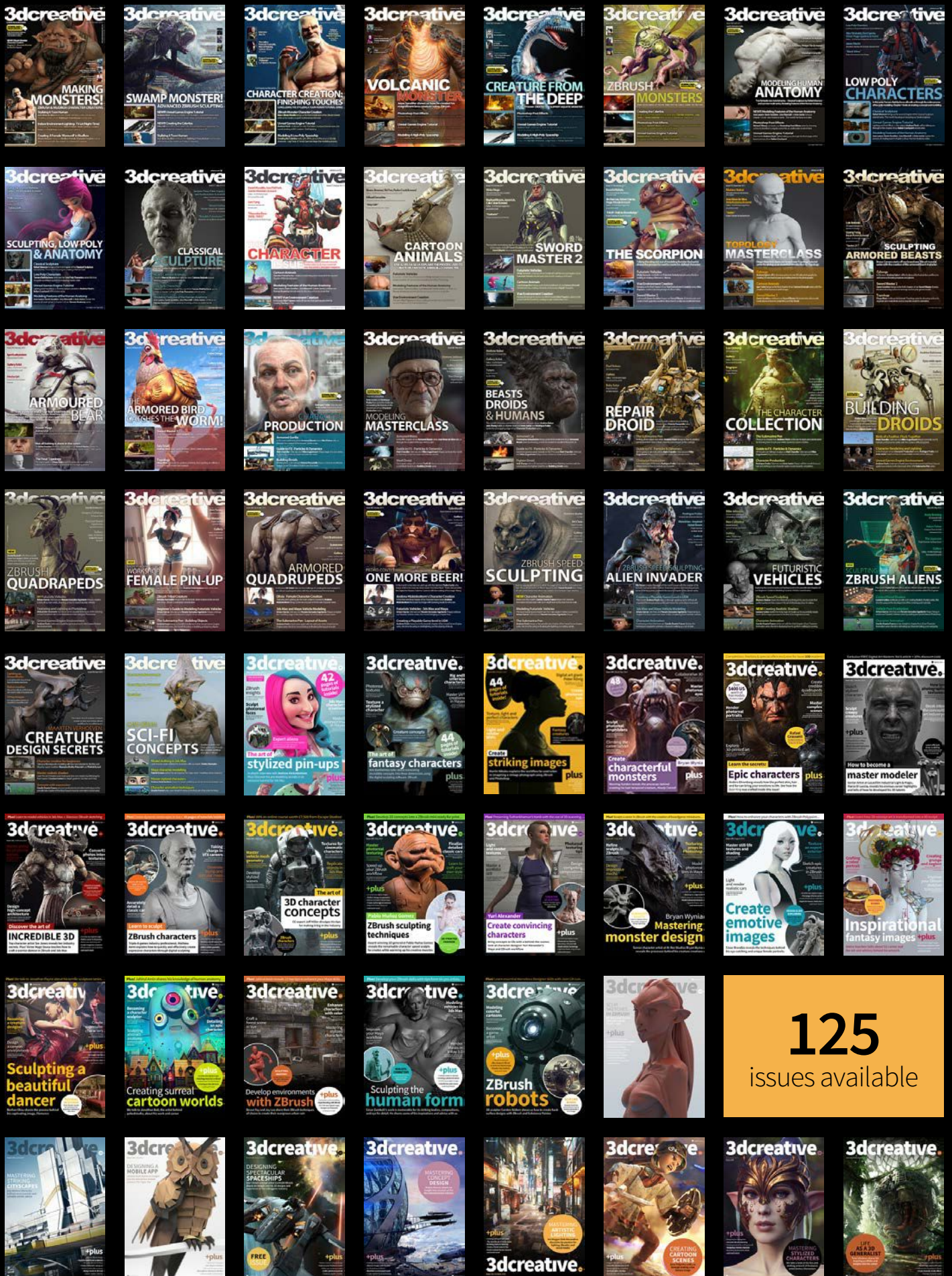
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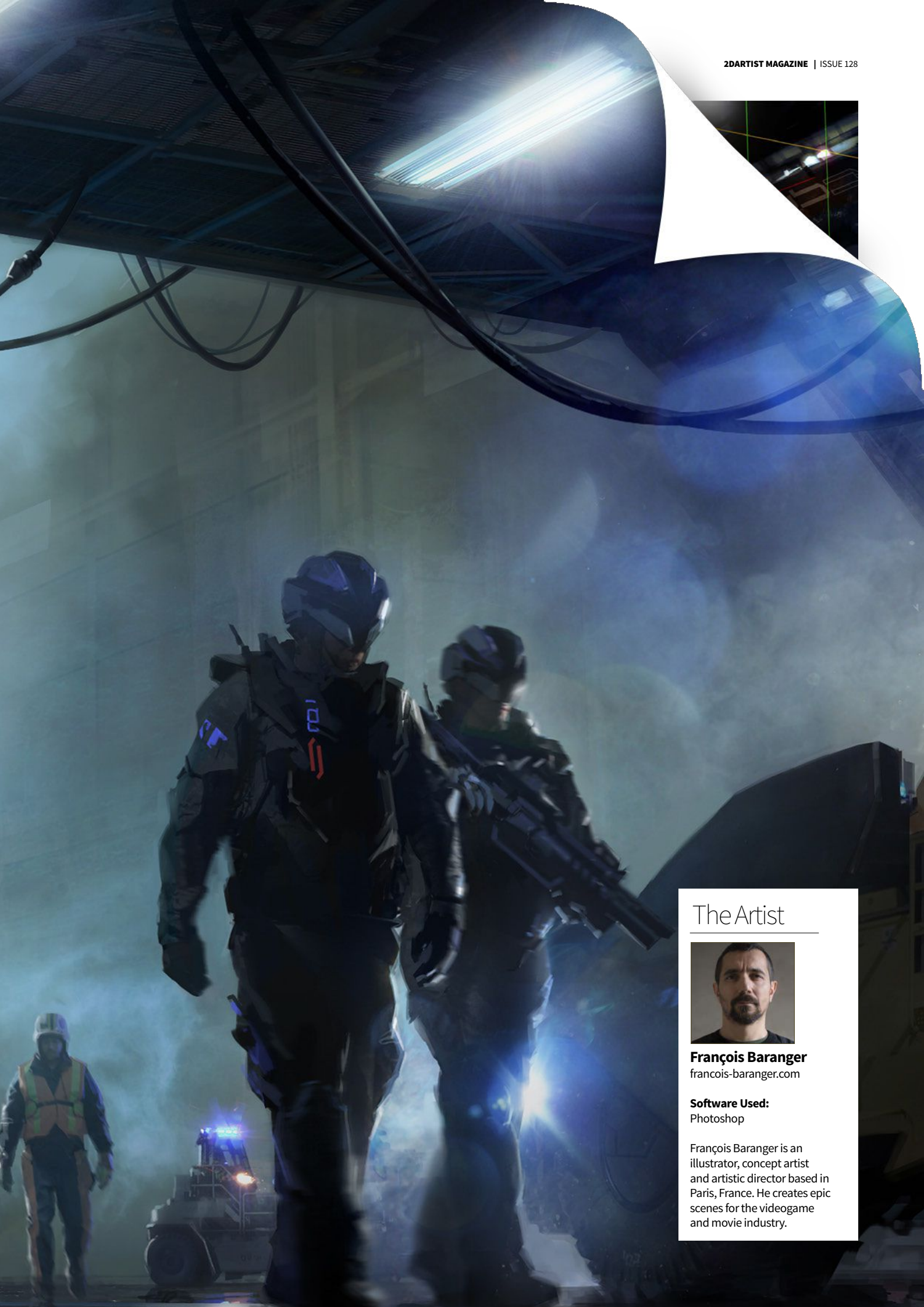
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The shed

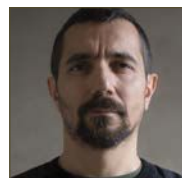
by François Baranger

Concept artist and art director François Baranger unveils how he created the sci-fi pitch concept *The shed*... ▶

All images © François Baranger



The Artist



François Baranger
francois-baranger.com

Software Used:
Photoshop

François Baranger is an illustrator, concept artist and artistic director based in Paris, France. He creates epic scenes for the videogame and movie industry.

This image was a pitch concept to be shown to potential producers. As it happened, this project, a sci-fi movie featuring giant mechas, did not materialize.

A 'pitch concept' is supposed to arouse interest without revealing too much because the designs are not yet done. It has to be a powerful, impressive image to persuade the producers that the film is going to be a serious production. Once the film was actually launched, the pitch concept would serve as a basis for pre-production.

For this project there were only a few concepts planned, so those had to be efficient and as attractive as possible. I tried to create very vivid pictures with abundant details and, above all, a very expressive atmosphere.

For *The shed*, the main idea was to convey the gigantic scale of the mecha so that, with this single image, it was made clear what sort of film it was going to be. That's why I chose to show no more than the mecha's foot, which was so huge that it was impossible to fit into the frame. It was also convenient for us because the actual design of the mecha wasn't done.

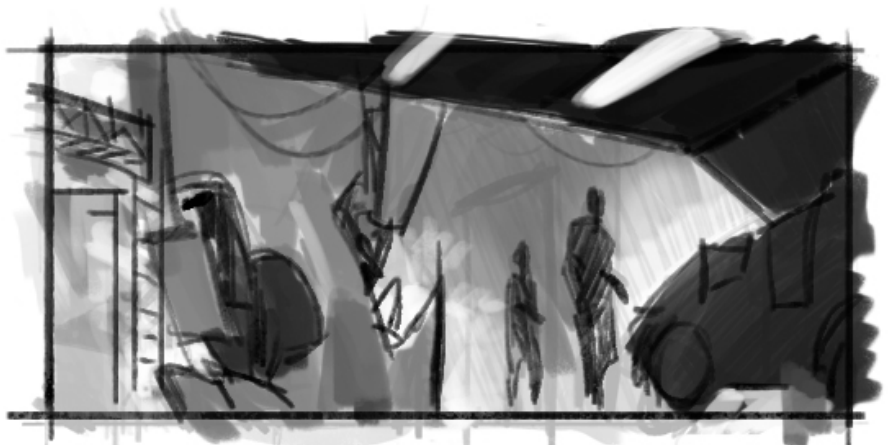
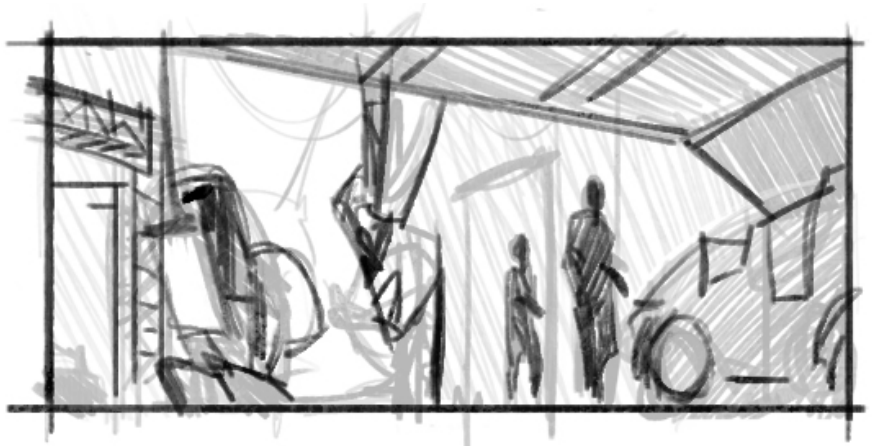
Sketch & preparation

Inspired by Syd Mead's method, when I begin to work on a picture, I make a lot of small sketches with rough shapes just to find the general composition and to appreciate the power relationship between the different parts of the image, and this was no exception.

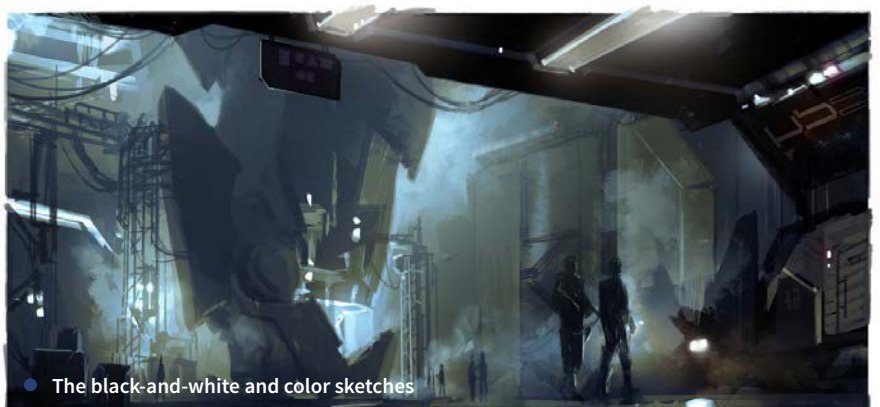
Next, I proceeded with a first refinement in black and white, then a second one with colors in order to define the general color range. Most of the time, I try not to use more than two predominant colors (in this case, blue and green). At this stage, I also defined the lighting. I chose to place an extremely intense light inside the giant's foot that suggested the presence of technicians working and to keep the rest of the scene in shadow. A very important step never to be skipped is the drawing of the perspective lines in order to avoid errors. The most splendid picture will be ruined by a simple mistake in the perspective.

Background

With the second pass of detail, I tried to make the whole place as realistic as possible. Taking



● Quick sketches establishing the composition



● The black-and-white and color sketches



● Drawing lines of construction

inspiration from photographs of aircraft assembly plants, I added lots of metallic structures and powerful lights – all of which were directed at the foot. The figures of workers near the foot also once suggested its huge proportions. In contrast to the foreground, I kept the background simple, using few details to avoid overloading the image.

In order to illustrate that the whole scene was full of movement, I added a few smoke plumes and welding sparks. These FX are an easy way to suggest life. You just have to find references on dark backgrounds and insert them into the picture with a layer in Screen mode.

Adding life

With the third pass, I dealt with the intermediate details. These helped to determine whether ►

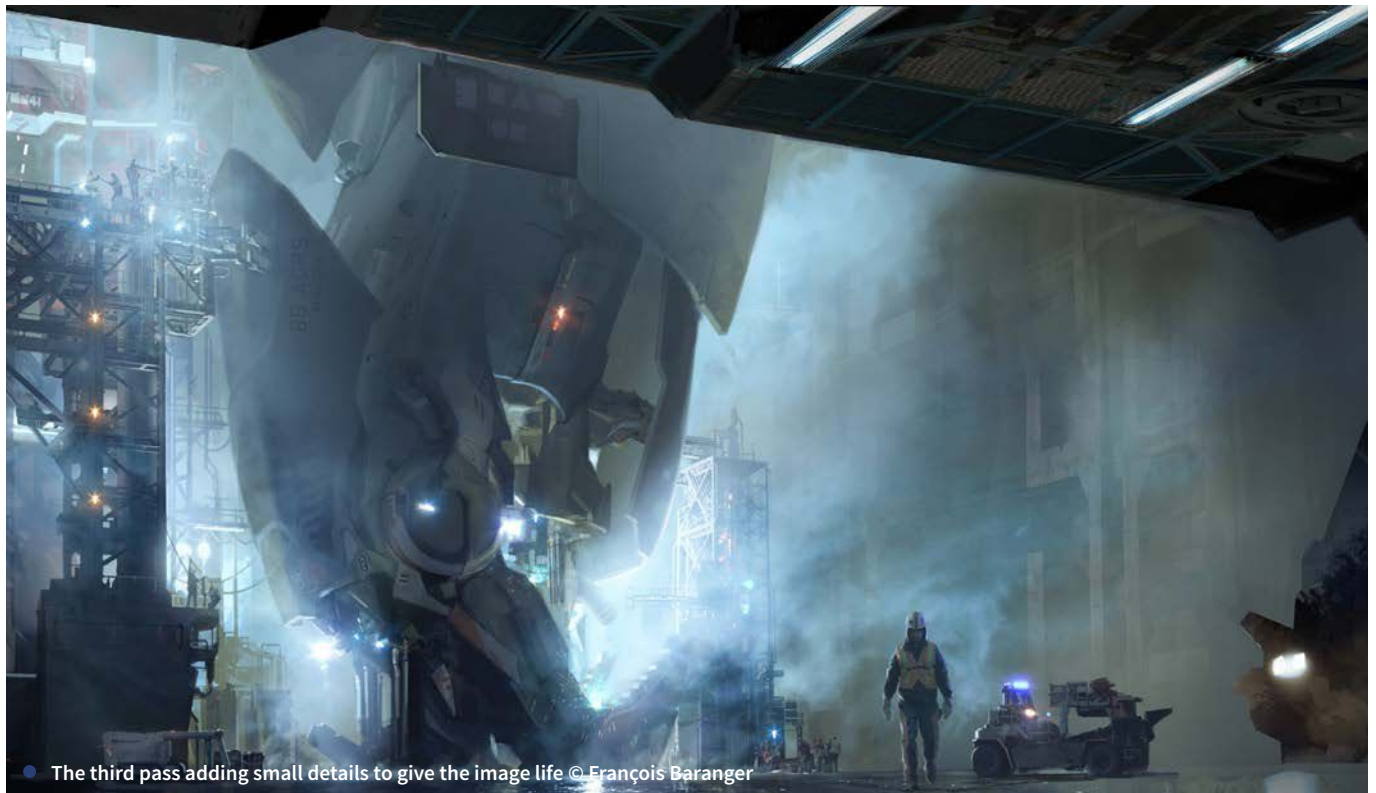


● A first details pass



● Texture examples





the whole scene was going to look empty or dense. As I wished to create a vast shed full of animation, like a big factory, I added a number of figures and vehicles going to and fro. I also cleaned a few photographs of lens flares to add in front of all the lamps. When working on detailing the scene, be careful not to make these aspects too striking as they should not divert attention from the main subject.

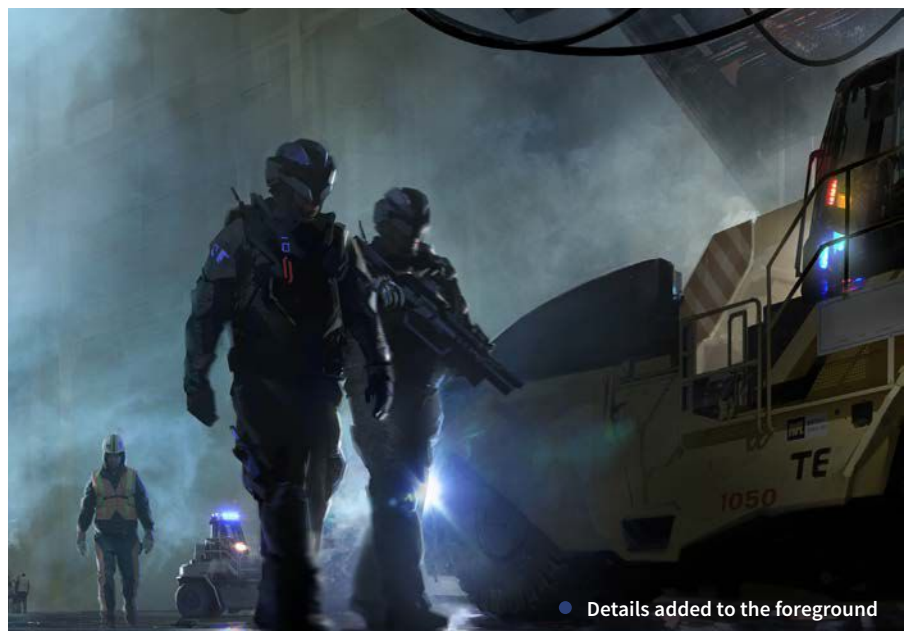
Tell a story

Next, I started work on the foreground. The two soldiers walking toward us create dramatic action in the scene and they suggest a story taking place: Who are they? Where are they heading? Why do they look so concerned?

I then further integrated the two soldiers with the help of rim lights and speculars silhouetting them, as well as some motion blur on a few parts of their bodies to create some movement.

Next, I defined the details of the roof and the industrial vehicle on the right, and I increased the compositional density behind the soldiers slightly by adding another vehicle on the left and some other working figures.

The pipes hanging loosely from the roof are an archetypal feature in sci-fi films, but the effect still worked. I also needed to integrate



- The signs were drawn flat then fitted into the scene

symbols on sign boards to further the industrial atmosphere; these were drawn out flat before being given perspective with the Transform tool.

Final pass

From the beginning of this process, I worked at a distance, with the picture fitting the full screen, never using the zoom tool. So next it was time to examine every section of the picture at 100% zoom, checking for the smallest errors or missing elements which I might have overlooked (there is always something).

I also proceeded with the last color adjustments trying different variations using the Curves or Levels tools. A few corrections also needed to be made in the anatomy of the characters: the second soldier's head was a little too big and the first soldier's left arm was somewhat too straight.

I added an anamorphic lens flare typical of movie cameras to the vehicle on the left to further the impression that the image was a movie shot. I also added some vignetting: an image flaw caused by the camera lens which tends to darken or blur angles. One should be careful not to overuse this, but it creates interesting effects.

Finally, I added a few bokeh's (the blurry little circles caused by the depth of field that are sometimes seen on photographs) as well as a little dust hanging in the air. All these effects help to stay away from the sometimes too-perfect and too smooth finish of digital pictures.

A methodical approach

This sort of picture demands a very methodical



● A close-up on vignetting

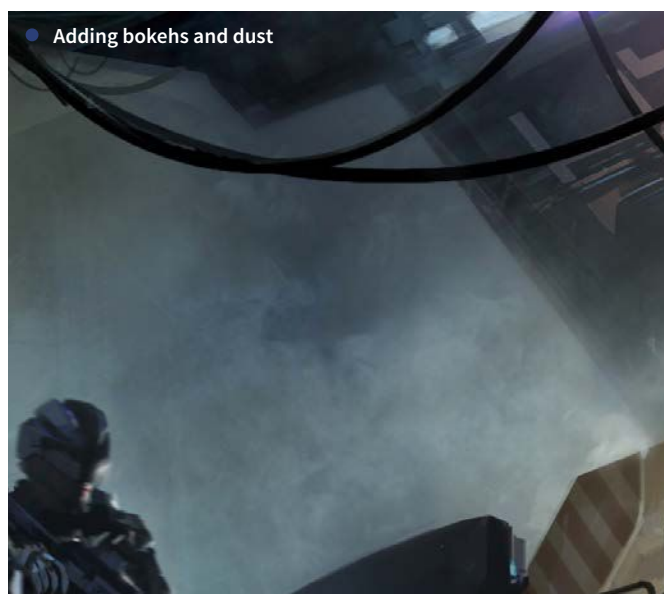


approach. Since there is so much information and so many different levels of depth, it's extremely important to start with a clear idea of the final result, then force oneself to work step by step, progressing from the furthest background to the next level until you reach the foreground.

I hope I have achieved the aim I had in mind for this concept: to create a

picture that is striking, full of dramatic details, with a pregnant atmosphere.

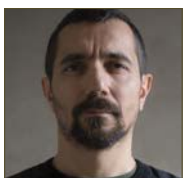
I had hoped to create an image that made it possible to imagine the story behind the characters and the place – in other words, a picture that is able to fire up and capture the imagination! ●



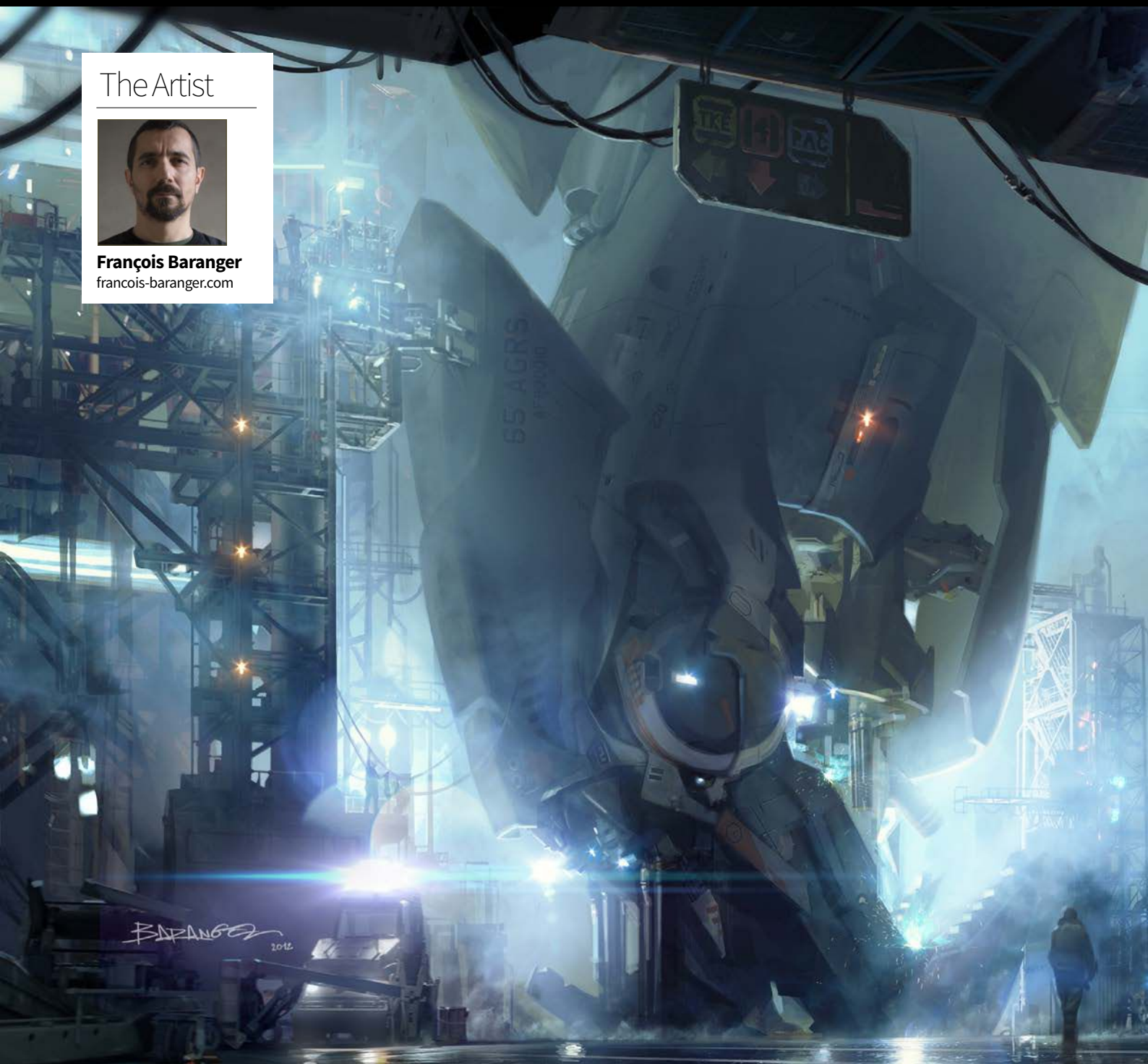
● Adding bokeh's and dust



The Artist



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